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Preface

The aim of the **1st International e-Conference on Studies in Humanities and Social Sciences (1IeCSHSS)** was to bring together scholars, administrators and students from different countries, and to discuss theoretical and practical issues in different areas of Humanities and Social Sciences. The e-Conference was organized as a kind of a *multi-disciplinary forum* which provided the appropriate opportunities for *inter-disciplinary communications*.

The areas of study covered by the e-Conference were the following: Philosophy, Anthropology, Psychology, Science of Education, History, Linguistics, Arts, Sociology, Political Science, Law, and Economics.

The e-Conference was organized exclusively as an online conference, and the English was the only language of the conference.

Two phases of the e-Conference realization was applied.

The first phase was realized as the **e-Pre-Conference Discussion** (from 24 to 28 June 2018), and this phase was followed by the posting at the COAS website different textual forms sent by the e-Conference participants, such as discussions, analyses, critics, comments, suggestions, proposals, etc., regarding exposed abstracts. All textual forms were reviewed and posted at the COAS website by the e-Conference moderators, appointed by the Scientific Committee.

The second phase was the **e-Conference Discussion**, and it was realized at the e-Conference day (29 June 2018), from 00 to 24 (GMT+01:00). This discussion was realized in the same way as the e-Pre-Conference discussion, regarding the full texts exposed at the COAS website.

All submitted abstracts/full texts went through two reviewing processes: (1) double-blind (at least two reviewers), and (2) non-blind (two members of the Scientific Committee). Thus, final decision for the presenting and publishing depended of these two kinds of reviews, in order to be accepted for presentation at the conference and to be published in the e-Conference Proceedings.

The key conclusions from the e-Pre- and the e-Conference discussions were summarized and also published as part of the e-Conference Proceedings, by decision of the Scientific Committee. The e-Conference Proceedings will be submitted for indexing in different international databases.

Finally, we would like to thanks to all participants of the e-Conference, as well as to all reviewers and editors, for their efforts which enable that the e-Conference was productive experience.

We are looking forward to the **2nd International e-Conference on Studies in Humanities and Social Sciences (2IeCSHSS)** that will be held on 21 December 2018, using the same online model. We hope that it will be an interesting and enjoying at least as the previous e-Conference.

Scientific Committee



Rationality: Beyond Aesthetics and Communication

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Abstract

This research proposal focuses on the acceleration of technical progress, rationality, and associated socio-political issues. Control over communication, media, and the arts may not imply that this power is exercised politically, but rather that it is contained in politics (Weber, 1924). Technological development is an outstanding representative of forms: however, it can be observed that the creation of images is generally dependent on the artificer or artist's ability to develop and perform transformation or improvement. Apart from the attraction of images, which are central in the development of communication and language, the experience of aesthetics itself is undergoing change as a result of technological advances. Moreover, several notions have been introduced to the discussion, such as ideas of progress, the social impact of automation, and the role of intellectuals and scientists as builders of inventions and hence the attendant figures of the artificer.

Keywords: reason, technology, politics, art, media.

1. Introduction

Considering science and technology in relation to society implies accounting for how the disciplines falling under this category affect their social environments and vice versa. A paradox inherent in this consideration stems from the conflict that is faced in the coming to consciousness of our existence as human beings. On the one hand, this involves acknowledging our mortality, an essential aspect of human life: the creation of new models is thus a way of our limitations can be transcended. On the other hand, technology has been revealing social and philosophical implications since the nineteenth century and the onset of the Industrial Revolution. Among these is the dehumanization that follows in its wake: this is a universally employed means of designating the effects of technology, as it becomes shaped and structured to fit the new society that it has in part created. Dehumanization takes into account the general impression of acceleration in technological progress and its attendant effects. These effects are often interpreted as problematic to life, because human beings are dependent on its functions. However, human beings have always depended on better social relationships and increasingly depend on them more and more.

The range of concepts that go along with technological development, such as the myth of progress and the role of human beings, i.e. dehumanization or the existence of the nonhuman, mean that individuals are increasingly demanding identification and significance. They imagine that their new creations imply better communication, always relative to the continuous

productivity in various sectors. In such ways, complex social concerns related to the imaginations of different audiences, with forms of communication embodying the most appropriate relationship. Technology thus contributes to the ability to reproduce ideas, improvements, and new developments.

- Analysis of how socio-political factors are determined by rationality through art and media.
- Understanding the range of concepts relating to technological developments and the role of human beings.
- Discussing the ability humans have to achieve positive results in relation to their sociocultural circumstances.

According to Wiener (1948), the founder of cybernetics, information is the “term designating the content of what we exchange with the outside world to adjust to it”, and that makes us adjust without realizing it. The process of receiving and utilizing information is the process of our adjustment to the contingencies of the environment. Communication and control for part of the essence of the inner life of the human being and belong to the life of society. As we well know, human beings need to adapt to society, shaping themselves around an outside world, and becoming “real” when informed by creative skills. Technology offers communication possibilities that enable us to join a social environment and be renewed by it. Controllable or not, constant transformation is advanced by such technological development, which gives rise to new possibilities of communication experience in a sociocultural context.

Beyond theories of surplus value and the masses relating to science and technology in their socio-political implications, Marx’s concept of general intellect, found in a passage in the *Grundrisse* (Marx, 1857–61) called the “Fragment on Machines”, is relevant here. Žižek’s take on this is significant, that “the ambiguity of the notion of multitude is only the latest example of a more general deadlock of revolutionary thought: from the Marxian ‘reappropriation of surplus value’, the very formula of overcoming capitalist logic remains indebted to what it wants to abolish” (Žižek, 2006). However, McLuhan’s work (1964), which explored the impact of communication technologies at the human level, and that of Wiener (1948), who created the fundamental concepts of cybernetics and explored its main socio-philosophical implications, still play a role in discussions of the social impact of automation and the role it plays in the intellectual and scientific construction of invention.

However, Žižek’s understanding and opinion related to the subject is very different to the American thinkers, who mostly developed an analytical philosophy. So, that, as Žižek (2012) argued, “philosophy is inherently axiomatic, the consequent deployment of fundamental insight. Hence, all great ‘dialogs’ in the history of philosophy were so many cases of misunderstanding”. He described thoughts’ influence as misunderstanding throughout the history of Western thought, and culminating in the final contention that such influences are “without exception grounded in a productive misreading”, posing the question: “did not the entirety of analytic philosophy emerge from misreading the early Wittgenstein?” It should be recalled from Descartes (1640) that consciousness in all its operations is conditioned by error, mistake, and illusion. Therefore, Cartesian doubt relates to consciousness’ self-affirmation in the context of mistake and error; that is, it always seeks affirmations to account for everything not confirmed as true (Wagner, 2017). At the beginning of the 20th century and beyond, logical empiricism played a fundamental role in the work of the thinkers of the Cambridge and Oxford schools, as well as on the Vienna Circle, leading to the development of cognitive science and an approach to mathematical philosophy.

Since ancient times, human beings have been determined to overcome the difficulty of treating what is unknown in the outside world by means of the construction of an inner world and through subjectivity, relative to coexistence with changes in the outside world. The relationships between human beings define our image of the world, which is constructed and continuously

transformed. In this era of transition from analog to digital, constant transformation of social relationships is underway in the chain of existence. A convergence in how human beings relate to machines is appearing at the present time.

With the advent of human-operated machines and artificial intelligence in communication technology, innovative continuities of image flows are emphasized as differentiating procedures. However, this continuity is convergent at a common point: technological convergence. Techno-human nature is consolidating updated images and transporting them through history. Furthermore, beginning with the first concept of human beings and technical evolution, scientific experiments have focused not only on the past or the future but also on present achievements. The relationship between human beings and techniques is greatly influenced by scientific research and its compatibilities and incompatibilities with technological convergence, which could entail a convergence of our senses. Thus, communication is no longer restricted to symbolic analysis; it is now an attempt to articulate new images as social facts and message. The most relevant aspects of new technologies are their mediating functions (devices and inventions).

According to Jürgen Habermas in *Technology and Science as Ideology* (1968), his main work on this subject, since the earliest development of human technical concepts, scientists have been gradually experimenting, not in a way that is limited to a definite past or an idealized future, but by expanding interrelationships of both of these through their results and conclusions. Aristotelian thought relates *techné* and *praxis*; Habermas takes up this relationship in our society, analyzing it based on the interests the human species, considering in particular two ways in which human beings can take action and achieve their aims. The first is through rational choice, which implies a systematized and strategic method, and the other entails the interaction of social actors acting together, creating common cause with consensual norms (*Geltungsansprüche*). Habermas develops his theory of reason in this way, arguing for an understanding of technology and science as statements of beliefs. This is an important aspect of Habermasian thought for the critical analysis of practical uses of technology and its social implications, such as current trends of reducing life to sets of technical problems for experts to resolve.

Habermas' reflections on and clarifications of Weber's (1924) rationality concern the choice of strategy for the use of technologies and the organization of systems according to the objectives of institutions that aim at world organization. We must especially consider who has mastery of this capitalist system, whether it is nature or society, who it is that has control over technology and science.

Politics are intrinsic to the existence of the individual in society in the public space at the level of the citizen; as stated by Aristotle, man is a political animal.

In the contemporary world, the citizen generally stays in touch with the public space through the media, whose association with relevant issues determine the responses of the public and grant additional power to public opinion. However, the results of innovation as a solution depend on political will. Habermas states that the rationality of decision makers' discourse guides the collective conscience by their communicative actions. How can one be sure that these actions entail positive effects? What determining force, beyond capital, is there for the mastery and control of these actions to guide them to achieve results?

2. Technical control in politics and arts

The development of the economy, technology, and industry is enabling new forms of communication that entail access to information and the acquisition of a greater amplitude of knowledge. Processes of social transformation cause new necessities to appear within relations between individuals, along with fundamental rights and conditions of social inclusion, as well as

new requirements, i.e. new rights. The diversity and complexity of human rights lie in difficulties based on morality and, by extension, are in common agreement with the rationalization of society.

It is widely acknowledged that the state and society connive in the development of technologies and the sciences, and it is advantageous for both parties. On the one hand, the strength of the state is exercised here with the aim of control. On the other hand, the resistance, needs, and aspirations relative to rights and freedoms are concentrated in the power of the masses. Finally, the two opposing forces, the state and society, come together, equally able to maintain their positions, neutralize their differences, and create a balanced system that would ensure the conditions for their survival. For this reason, rationality can be characterized as a science and a technique, a process of organizing elements and guiding progress, and a simple productive power. However, this stems from a history in which, due to the negative consequences of capitalism, rationality was stigmatized and understood to be nothing more than a form of manipulation.

The rationality illuminated by Habermas relates to an ambiguity in Max Weber's thought: on the one hand, it embodies dissatisfaction in the form of critical reasoning about development's productive forces. On the other hand, it also presents reasoning to justify relations production as the status of institutions that have adapted to real objectives. There is some meaningful analysis of the meaning of technological development in the work of Habermas cited above, *Technology and Science as Ideology*. In it, Habermas analyzes the consequences of arbitrary scientific and technological development, in which productive forces form new relations as the result of production.

The legitimate human interest in the technical control of nature thus functions as an ideology — a screen that masks the value-laden character of government decision-making in the service of the capitalist status quo. Unlike Herbert Marcuse, who regarded that interest as specific to capitalist society, Habermas affirmed the technical control of nature as a genuinely universal species-interest; *pace* Horkheimer and Adorno in their *Dialectic of Enlightenment*, the technical interest did not necessitate social domination (Bohman & Rehg, 2014).

Adorno and Horkheimer, in *Dialectic of Enlightenment* (1947), distinguished two meanings of the faculty of reason, in its relation to absolute truth and to knowledge. For both relations, reason is ambiguous and dialectical. On the one hand, it liberates human beings from subservience, bringing clarification. On the other hand, it conditions human beings to technocratic consciousness in the service of the development of capitalism and the economic interests of the dominant class. A way leading out of reason is planned, but its reversal is by no means inevitable. From technological development, Marcuse expected individual liberation, or the discharge of necessity, as well as sacrifices of energy and time. Still maintaining the strength of the *Dialectic of Enlightenment*, Adorno's *Aesthetic Theory* (*Ästhetische Theorie*) (1970), influenced by Kant, Hegel, and Marx, was a major object of discussion in aesthetic reflection from 1970 until the beginning of the 21st century. Adorno, like Lukács, reinterpreted artistic creation throughout history, seeking an understanding of what relationships exist between modern art and the society that gave it birth. Lukács (1972), for his part, rejected modern art, considering it the expression of the decadence of society. Adorno, however, defended it, arguing that it was able to resist the mastery of the culture of massification, differentiating itself from reproduced art, superficially perceived as kitsch in its simple and ephemeral forms in a mass culture that is dominated by technological development. The use of the term rationality in the Adornian aesthetic was used to denounce the technical and scientific rationality of the social and economic development of the liberal market. This paradoxical interpretation of reasoning is decisive for understanding the heteronomies in Adorno's aesthetics. Rationality in the universe of the arts must be used to accomplish works of art. This art, in this period, is understood as modern art, which, according to Adorno, is to be understood as a work of art precisely because it is found to differentiate itself from other products. Reflection on the concept of *mimesis* should be noted in Adorno's aesthetics, as

well as the influence Kant (1724–1804) and Hegel (1770–1831), especially the latter, in terms of the form and content of art. Hegel's art system was coherently grounded in the spirit of the time through its translation of the idea into a conceptualization as material form. Concepts were universalized and, in a specific art, overcame subjectivity by being externalized and materialized. Hegel noted that schools of art had lifecycles (birth, development, and decline) that were outweighed by the particularities of each period of history. Symbolic art was overcome by classical art, which finally was surpassed by the romantic school. Poetry, with its universal force of technical development and the evolution of the spirit seen in it in the forms of expression of ideas, became more and more dematerialized, in an affirmation of the absolute. Thus, Adorno affirms that the imitation by modern art of the predominance in social reality of the disenchantment of the universe increases the distance between artistic appearances and social realities. This is understood as an aesthetic orientation, in which the work of art presents, with its technical resources, the artist's mastery and talent, and in which the spectator perceives the representation of our reality. This to be is understood in terms of Adornian aesthetics, which are not concerned with realistic content, to objectify critiques of social realities with the specific subject and the intention of expressing political ideologies, while dissimulating an intentional propaganda.

As important as Adorno's works remain, contemporary concerns, beginning in the late 20th century, were developed by analytic philosophers, involving a conception of art as the language of reality. However, there prevents Adorno and Horkheimer's reflections on rationality from being used in studies of the risk of uniformity in technoculture or of imitation, copying, and reproduction to the detriment of the differentiated and original experiences of individuals. Further, Lukács' thought about reification regarding classical German philosophy is significant, as related by Westerman (2010):

Classical German philosophy, [Lukács] argues, resolves the problem of knowledge of external reality by showing that the world as known is the product of the subject's reason: all consciousness consists of experience systematized according to rational categories. However, such categories derive their validity from rational necessity, not on their relation to a specific subject. Consequently, the world "appears as a necessary consequence of known, knowable, rational systems of laws, as their necessity, which in fact cannot ultimately and entirely be comprehended".

Currently, in Germany, concepts of aesthetic rationality, as relate to the work of Jürgen Habermas, are used to analyze each sphere of production in society and affirm the relation of its own truth for each segment. In general, in the examination of the main German conceptualizations of aesthetics, after Adorno Jürgen Habermas' theories concerning the rationality of communication should be considered as a reference. Some philosophers of art, aware of the historical limitations of Adorno's theory, treat aesthetic problems with reference to the specificity of the current art. Among them is Seel, who published *The Art of Division. The Concept of Aesthetic Rationality (Die Kunst der Entzweiung. Zum Begriff der ästhetischen Rationalität)* in 1985. Seel develops his thinking on contemporary rationality linked to the capacity of distinction and division of analysis. His analyses of experience and aesthetic judgment, as well as his concept of criticism, treat of an aesthetic rationality presupposing the specific liberation of art from any reconciling function, of a real reason transcending perception, reducing it to an elusive reality (Deschepper, 1993).

3. Aesthetics: Between fact and fiction

Human beings have employed different means of acquiring knowledge ever since a consciousness of its existence in relation to the world became developed in the human species. The primary goal was and remains that of achieving discoveries. The ability to organize, classify, select, and analyze using reasoning as a method of inquiry and deduction leads to a sense of

truthfulness that is not content with organized demonstration but demands precise analytical presentation. However, precise evidence of facts is absent in visual culture; this lack in representation and reproduction stems from the lack of rational analyses through aesthetic experience. This rational analysis is possible only if a plan is implemented for reasoning out the passage of time passage and the location in space of the aesthetic experience, in addition to interpretations governing the arts in history. Hence, to understand the arts and the sense of technique is to understand the history of human evolution.

Art and technique were expressed by the Greek word *techné*, translated into Latin as *ars* and *art* in current English. Western thinkers have focused on the concept of *techné*. This focus originates in the late 19th century with its revival of the ancient Greek τέχνη, meaning art and craft and its adoption of the term technology, which it related to scientific knowledge, incorporating the creation, theory, and praxis of technical skills. The term technology itself has its origin in the Greek “*tekhnologia* or ‘systematic treatment’, from *tekhnē* ‘art, craft’ + -logia”, according to the Oxford Dictionary. Cultures have been centered around technology as a type of knowledge through techniques like arts and crafts. The tendency of humanity to produce art or artistic products must be understood as a necessity, evident in the history of art and in the history of civilization itself as well. A major goal of human beings is to overcome nature. Further, this tendency is also evident in the applied sciences and in advances in information technology and industrial development. Moreover, if we measure the differences between previous technologies and current ones, together with their relationships with their envioning societies, we can see that all our senses continually adapt to new technologies. If evolution and technical progress are measured, it is clear that individuals have always used the power of techniques to realize art in new forms. Benjamin (1936) reminds us:

Reproductive technology, we might say in general terms, removes the thing reproduced from the realm of tradition. In making many copies of the reproduction, it substitutes for its unique incidence a multiplicity of incidences. And in allowing the reproduction to come closer to whatever situation the person apprehending it is in, it actualizes what is reproduced.

Benjamin is an essential reference for many different approaches to aesthetics and communication and their intersection, because his work relates to the “disintegration of the culture of goods in objects that humanity could possess,” as characterized by Habermas (1978), although he never spoke publicly of any revocation of culture (*Aufhebung der Kultur*). Moreover, according to Benjamin (1936), the techniques and means of reproduction vary throughout history. For example, drawing became reproducible with the advent of xylography, which was first employed for the reproduction of writings; then the printing press appeared. Thus, mechanical reproduction first began with xylography; lithography was then developed as a printing technique, together with the copper plate and etching. With these techniques, the graphic arts came to illustrate everyday life. At the end of the 19th century, photography appeared, and the process of the reproduction of images was on par with that of capturing speech. At this period, the majority of the population remained unable to read, but interest was growing. By reading, people obtained entertainment and information. This in turn led to a transformation in the social environment, as the Industrial Revolution and the innovations and knowledge derived from it and the increasing scientific discoveries and literature spread. Beginning with this period, many popular works of fiction appeared, and remaining on the margins of progress. Hence, the wealth that was being created by the Industrial Revolution became concrete reality in the form of gadgets, inventions, or stories for those who lived on the margins, who, consequently, came to feel included in society. Whether or not we believe that a message conveyed in narrative appears real, its truth is not the truth of life; it remains a representation of interpretation or invention, techniques to show possibilities for world vision through music, painting, and photography or film.

In the 19th century, much creativity was expressed through reproduction and was

increasingly influenced by commercial markets. In the 20th century, the emergence of the consumer society generated growth in social need related to the demands of daily life as a result of automation and the resultant decreases in the workforce, which was replaced by machines and computers. Thus, new ideas appeared almost simultaneously in different parts of Europe and the United States, revealing sources of innovation and ideas for the use of the culture industry. Industrial culture redistributes the burden of various technical functions, seeking, above all, a functionality of trade and the market. Society then submits to new achievements of development, adopting, for instance, new communication technologies, which have made radio, television, and cinema accessible through the Internet and social media. Consumer culture plays the role of market amplifier for affluent societies.

Wiener's (1948) work *The Human Use of Human Beings: Cybernetics and Society*, which centers on processes of receiving and utilizing forms of information, allows an understanding of social participation in its micro- and macro-dimensions. This process begins with communication from individual to individual and then progresses from one community to another, from one society to another, and from a community or society to the individual and *vice versa*, with the constant formation of measures that can fit the dimensions idealized by the supposed outer world. Such measurements can be understood as rules, limits, standards, norms, and orders disposed and provided by the individual, who always compares and judges all values. Following this line of reasoning, it is clear that the only motive for life in society is participation, with the establishment of laws, ethics, and morality. Analyzed rationally, this process of participation allows the individual to contribute to society, which can sum up individual factors. For example, if information is considered as a term that designates content, that is, an idea, then when the argument is empty (that is, without content), it has no value for measurement, canceling out participation in society. Individuals without information do not enjoy social participation, instead living their ideologies from the fundamental idea that the entirety of social processes regulates values and behaviors through exchanges of cultural values. Each society is supported by the interdependence of subjective and objective values in social relationships, and societies receive and emit messages through gradual technological evolution. This leads to the conclusion that, along with McLuhan (1964) in *Understanding Media: The Extensions of Man*, technologies and their consequent environments succeed each other with great rapidity, but each environment prepares humanity for the following one. Technologies take control as functions of training perception, bringing the psychic and social consequences of new technology to awareness.

Social transformation leads to the idea of dehumanization in the face of the development of industry and technology. The mastery of machines maintains us within the barriers of the human condition relative to the natural and the artificial, the real and the virtual, and among all things in which inventiveness stems from the intrinsic necessity to create in human beings. This simulates, enables, and transforms society, but leading it to an essential transformation of the human condition to a technological and programmed one. However, this condition relates to a humanity that maintains an identical itinerary of permanent goals, adapting itself to society in the midst of revolution toward welfare and, consequently, marking its epoch in the linearity of its time. The state of the individual within this revolution of communication technologies can be grasped following McLuhan's conclusion that "the medium is the message" (1964).

In the 20th century, science fiction began focusing on the social impact of science in Europe. Another school of science fiction originated in the United States that did not share the abstraction represented by European social science fiction. Under the influence of the American dream, screens and magazines were stamped with exotic objects that transformed American fiction into an invention of gadgets and things. These appeared, then, as literature for the masses, with fantastic and science fiction stories. Good science fiction depends on the ability to invent and to predict future achievements human beings. The significant influence of science fiction on

humanity's future lies in the creation of everyday objects that come from ideas of an infinite world of discoveries and conquest at an indeterminate time. Science popularization through this means began in 1950 with Isaac Asimov, an example of a science fiction author and an individual who had the capacity to create ideas. Asimov, in his stories, devoted himself almost exclusively to science fiction literature, publicizing science's findings. In a talk he gave in 1968, he said that everyone writing science fiction by necessity was forced to make predictions. By the word prediction, he did not mean the statement that something would occur, but the fact that it was even a possibility and could happen. This affirmation was due to the popularization of ideas fueled the expectations of the masses and the cultural industry, which, attentive to demand for new products, motivated both the market and science to invent them. This expectation of novelty in occurrences and products leads to an obvious conclusion on the possibility of cultural transformation by means of the emission and reception of new meanings with, of course, results being expressed in invention in the fields of arts and communication.

Most recently, for instance, it has been possible to observe the promulgation of many scientific theories that lack scientific evidence, but stimulate discussion between academics and agents of culture. One such is developed in a published lecture given by Julian Jaynes, based on his book *The Origins of Consciousness in the Breakdown of the Bicameral Mind*, published in 1976. More recently, the TV series *Westworld* appeared, which took inspiration from Jaynes's theory, exploring the clearing out of the human condition by means of artificial intelligence. *Westworld* gives a portrait of human consciousness that is carried out from the confines of the bicameral mind, taking inspiration from Jaynes's theory. Hence, in the sociocultural system, artifice and invention belong to science fiction and its products, which are derived from creators' ideas that mediate the functions of consumers and markets, encouraging progress and continually adding novelty.

4. Communication and technical interest

In general, the association between conceptions of the imagination and its variations has been approached in research through the analysis of inventions and artifices in cultural production and their relation to technological advancement. Possible knowledge on the transformation and characterization of the tendencies was deduced by the analysis of media as a method of study. The primary goal was the deduction of the system of cultural production, while the discussion of the industrial impact of automation extended from an obvious and natural consequence to other fields, resulting in the perception of purposes established by human society with regard to ethics, morality, reason, and practice. Finally, the development of a knowledge of tendencies came as a product of invention and artifice, following in the wake of new cultural and technological practices and demands. The main concerns of this research were the intention to create transformations in societies and to understand how new technologies interacted with everyday life, drawing attention to the relevance of the idea that, based on culture, humans could construct both formal and informal modes of communication, transmitting knowledge and perspectives, leading the participants of a given community to develop their values, beliefs, habits, and knowledge, or elements of culture that are expressed via human creativity and the intellectual faculties of the participants.

The creative and communicative interests of humankind, beginning with the first discoveries of energy, such as fire, allowed them to dominate. Furthermore, individuals since the onset of modernity have been characterized by know-how. This is a quality of an individual technician endowed with the expertise and the proficiency that allows him or her to know how things are done. Underpinning the technological evolution of the individual and his know-how over the course of history is the notion that humanity is following a path created by invention on a journey toward the fulfillment of dreams and achievements, which are artificially constructed,

through adaptation to technology. However, synthetic conditions can be established between human beings as users and technological services and products. This relates to the materialization of ideas as an overcoming characterized in the evolution of technologies as a way of improving relations, albeit in the context of the mastery of social and ideological political systems.

Technology can also be used to increase interest or mastery. Thus, applications are employed for improvements in safety, protection, accompaniment, and freedom of movement or are misused in surveillance or in invasion, disrespect, and obstruction of movement. All new technologies are tested in secret and used by the intelligence services of states. They are considered, above all, to be essential techniques for human beings to overcome themselves as a mere means of production and to become social beings with invention and artifice, by means of community creation. However, people distinguished and separated by ideals remain separated, employing such artifices as diversity of culture and language.

The development of technology and new forms of communication is, in principle, supported by economic and state power, but is done for the strategic purposes of domination. The elements of information are precious and kept as guarded secrets in the business world used to gain advantage in competition and world domination. By their national policies, states maintain communication networks, both national and international, to promote control in accordance with political and ideological goals. However, such elements are the inventions of those who are only interested in developing processes and products using new technologies, without any political or ideological interest. Scientific culture cannot challenge the government by keeping secret anything that has the potential to be used by political power, because it is financially dependent and subordinate to the law. Relative to this attitude taken by civilization on communication technology, a technological revolution in creation and development is underway that goes beyond the understanding of the mass of people. What determines this production cannot predict the consequences taking place in the sociocultural context.

The relationship between human beings and technology is thus centered on the scientific research assessing the compatibilities and incompatibilities of technological convergence and possible convergence related to socio-political engagement that has taken place since 1989 and the end of the Cold War. Following this event, there has been much academic discussion on the political ideology of the 20th century. These made to a new generation, of those born in the 1960s and 1970s, who realized the consequence of this time and the narratives of adventure and space discovery. This generation played a role in the technological revolution. Indeed, in *Anti-Oedipus* (Deleuze & Guattari, 1972) it is found that “capitalism’s command is utterly simple: connect deterritorialized flows of labor and capital and extract a surplus from that connection”. Recently, we see a highly technological but deterritorialized youth using new technologies within their social networks. In one sense, their subjects represent a wide range of activities, from financial interest in media action, making their pages dominant social media presences, and more significantly, the creation of fake news, which bears a strong anti-democratic trend. They are also searching for ideals of freedom through attention to democratic values. The negative consequences of rationality in all technological developments were outlined in Horkheimer and Adorno’s *Dialect of Enlightenment*. The consequences witnessed in the Arab Spring of 2010–2011, which resulted in an extended period, still present today, of transition and chaos in many countries of the Middle East and North Africa. The main goal should be to find the political will can undertake solutions, because such conflicts are unlikely to be resolved in a final sense. All of this is taking place in a tenuous and ephemeral penumbra of hope and desire for world justice, which is used to transcend our limitations, which may arise with the creation of new models. In this sense, rationality, beyond any aim of communication and aesthetics, as determination, can create a solution through capitalizing on the belief in a better condition for human beings. As a parting thought, we can mention Aristotle who, in the *Nicomachean Ethics*, argued that the aim of his studies “is not just to explain the philosophy of the excellence for human

beings, but also to demonstrate specifically how human beings can lead lives of excellence as activity in accordance with practical and theoretical reason” (Archie, 2003).

5. Conclusion

This study examines the complexity of reason’s role in social life, and especially its questionable instantiation in the use of science and technology in general. However, in spite of all the development of discussions of instrumental rationality in the whole course of classical literature, which thoughtfully engages with the issue in its entirety, the understanding of reason remains a great enigma.

However, throughout our history, humankind has always lived in spite of a lack of absolute mastery of reason, and it is important to affirm that most inventions, at their origin, do not play a destructive role in society, but rather are created to meet the needs and conditions of human survival.

It is always possible to understand evil as the consequence of misuse, that is, of the freedom of the will, permitting the use of reason for destructive purposes. Jean-Jacques Rousseau (1712–1778) attributed this misuse of reason to the negativity of the values upheld by society, influences that can corrupt an individual. Rousseau, who is regarded as having great importance among the thinkers of the French Enlightenment, also argued that the nature of the human will can be traced primarily to the natural passions, namely, love of the self, love of the neighbor, and desire for the preservation of the good and peace.

Amour de soi, amour propre and *pitié* are not the full complement of passions in Rousseau’s thinking. Once people have achieved consciousness of themselves as social beings, morality also becomes possible and this relies on the further faculty of conscience. The fullest accounts of Rousseau’s conception of morality are found in the *Lettres Morales* and in sections of the *Confession of Faith of the Savoyard Vicar*, a part of *Emile*. In the most primitive forms of human existence, before the emergence of *amour propre*, *pitié* balances or restrains self-interest (Bertram, 2017).

All creatures display a drive toward self-preservation. Hence, for Rousseau, genuinely moral qualities can only be found in the application of reason to human affairs and conduct. This reasoning “requires the mental faculty that is the source of genuinely moral motivation, namely conscience. Conscience impels us to the love of justice and morality in a quasi-aesthetic manner” (Bertram, 2017). It may be for these reasons that certain artworks are consecrated by the passage of time, which has transformed them into masterpieces. Although the criteria for the aesthetic evaluation of artworks and the communication of their purpose are globally acknowledged, Western art has become essentially regarded as having an eternal presence expressed through its history, due to its instantiation of the fundamental values of what is right for a human being. Thus, an audience that does not have a specialization in a certain art takes account of the vital presence of masterpiece, which receives the benefit of intrinsic human nature (Wagner, 2016) with an understanding (*Verstand*) of the human condition in a Kantian sense. Along these lines, the recent publication of Steven Pinker’s *Enlightenment Now: The Case for Reason, Science, Humanism, and Progress* (2018) reminds us of the human condition, which is fundamentally not rational.

The thought of the Enlightenment was influenced by Bacon (1561–1626), Descartes (1596–1650), Spinoza (1632–1677), and Leibniz (1646–1716), among others, and Enlightenment thinkers did not ignore the emotions. They only confirmed that we share an ability to be rational, seeking enlightenment in terms of considering the consequences for good. This thought forms the basis of Kant’s affirmation of the categorical imperative, which formed part of the thought of the classical Enlightenment, in addition to his thesis that reason is above action, because it grants the possibility of autonomy to the subject. For Kant, goodwill is a principle (fundamental law): it is

the obligation to think of the consequences of actions for the good of humanity and its freedom. However, Kant's freedom does not consist in doing what one desires, but in doing what is right. An individual and his/her reason may be the best master of his/her own life, allowing for respect for others. Individuals guide themselves to produce respect among others and to benefit everyone, without exception. Each person must act with fundamental respect for others in virtue of their autonomy. Kant's categorical imperative, in "the third formulation of which in the *Groundwork of the Metaphysic of Morals* (the so-called formula of the kingdom of ends) recalls Rousseau's discussion of the general will in *The Social Contract*" (Bertram, 2012), thus bears Rousseau's influence, an influence that can also be seen in Hegel's and Marx's ideas, as noted above, and contemporary epistemic conceptions of democracy make reference to Rousseau's discussion of *The Social Contract*. However, a comparison of Rousseau's political philosophy with Weber's sociology provokes the problem of legitimacy at an international level (Merquior, 1994).

Rousseau and Weber are as different in spirit as they are distant in time. [...] Nevertheless, the very contrast between our two theorists yields a fairly illuminating perspective on the concept of legitimacy. Indeed, each of them might very well be taken as the supreme representative, the archetype, so to speak, of one of two basic ways of looking at the phenomenon of legitimacy: that which views it in terms of belief, and that which sees it in terms of power. While Jean-Jacques Rousseau was the main founder of what might call the "power theory of legitimacy", Max Weber remains the *locus classicus* of the "belief theory of legitimacy".

Rousseau examines legitimacy in relation to the purpose of government and conduct. However, if legitimacy is to be related to the inherence of power in traditional legitimate domination, as formulated by Weber, the rationalization of social structures to preserve dominion by means of references meeting the fundamental interests of the state and the collectivity is to be found in the creation of a global culture and their values. Moreover, the values of art and literature are not unrelated; on the contrary. These form expressions of natural human feelings in their most subjective aspects in the shape of communication with society, which nowadays passes through the cultural industry. Politics is contained within this. In general, a rationality that transcends aesthetics and communication is concentrated in positive aspects of development (Wagner, 2014). Reason's primary objectives express themselves as science and technology as progress, in the sense of productive powers that politically and economically serve global interests.

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Students With Specific Learning Difficulties: What Happens to Pedagogical Evaluation When “Something is not Quite Right Regarding Inclusion in Schools”?

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Abstract

Pedagogical evaluation of students with special educational needs in primary and secondary education poses an insoluble problem even at this day and age. This is made evident every time that “something is not quite right regarding inclusion in schools” in the cases of students that have been diagnosed with specific learning difficulties (dyslexia). Our entry refers to the problem of attendance, teaching and evaluating students with diagnosed specific learning difficulties known as dyslexia, dyscalculia, dysgraphia and dysorthographia in primary and secondary education, over the time span of the years 2000-2011. In our methodology, we utilized a sample of 200 cases of dyslexia over the course of the years 2002-2010, as well as bibliographical retrospect. In our results we were able to identify cases that had been diagnosed with dyslexia while, in reality, there were other special needs lurking, the coexistence of which in the same case was actually of greater significance as far as the course of teaching/learning was concerned. Additionally, even in cases of students where the content of the multidisciplinary diagnosis referred to specific learning difficulties, these were “non-existent”, while special educational needs concerned inclusion problems because the difficulties of learning had not been taken into account, a direct result of other diagnoses. The vast majority of them did not mention a single thing about specific learning difficulties according to disorders of Autistic Spectrum Disorder (ASD) or child/adolescent deviant behavior due to parental negligence, parental abuse or instances of inter-domestic violence.

Keywords: specific learning difficulties (dyslexia), pedagogical evaluation, school inclusion.

1. Introduction²

1.1 *Theoretical background*

Over the last four decades (Critchley, 1981) extensive progress on matters of special education has been made. Both the attendance and the evaluation of students with special educational needs in primary and secondary education have earned the understanding of the

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² Abbreviations: Mental Health Centers (MHC), Medico-Pedagogical Centers (MPC), Diagnostic Assessment and Support Centers (DASC), Centers of Differentiation Diagnosis and Support (DDSC), Special Educational Needs (SEN).

educators as well as the examiners, regarding their capabilities. Nevertheless, there is an insoluble problem lingering within school environment (Christakis, 2011). This is made evident every time that “something is not quite right regarding inclusion in schools” (Drossinou-Korea et al., 2016) in the cases of students that have been diagnosed with specific learning difficulties (dyslexia) (Drossinou-Korea et al., 2017). Existing doubts (Christopoulou & Zoniou-Sideris, 2012) raise questions regarding the validity, deontology, pedagogic principles, educational and practical exploitation as well as the engagement of parents, scientists and special educators. The philosophy of the regulative texts (Law 3699, 2008) wholeheartedly supports the idea that inclusion refers to individuals with special educational needs, with which category we affiliate individuals who, for the entirety or a part of their attendance in school, face important learning difficulties due to sensory, mental, cognitive, growth problems. The same mentality applies to individuals with psychological and neurologic disorders. All aforementioned factors have been deemed by the interdisciplinary evaluation as particularly problematic as far as the adaptation and learning of said individuals within the school environment is concerned. Students with disabilities and special educational needs are considered in particular those who suffer from inherent impairments like mental retardation, sensory disabilities of sight (blind, amblyopic with poor vision), sensory disabilities of hearing (deaf, hearing loss), body-kinetical disabilities, chronic incurable diseases, infringement of speech, special educational difficulties like dyslexia, dyscalculia, dysgraphia, dysorthographia, attention deficit syndrome with or without hyperactivity (Drossinou & Chatzigeorgiou, 2007), evolutionary disorders in the autistic spectrum (Papageorgiou, 2005), psychological disorders and multiple disabilities.

- Specific learning difficulties (dyslexia).
- Pedagogical evaluation.
- Inclusion in schools.

According to the teacher’s book (Ministry of Education, 2009) of the special education educator approximately 14% of students faces difficulties in learning which may be heavily attributed to inherent causality or environmental or in some cases (like cases of child abuse) both. Moreover, 10% of school population faces severe problems in reading, writing and dictation while some of these cases are dyslectic (Critchley, 1981; Nicolson, Fawcett & Dean, 2001). From the retrospection of bibliography, we can deduce that dyslexia is related in 80% of the cases with neurological malfunctions. Difficulties in reading and writing are a direct result of atypical brain development as can be confirmed by a multitude of behavioral and neuropsychological researches. Despite the extensive research attempts, findings keep being incohesive and inconsistent with one another. The special disorder of reading, also known as dyslexia, is “a disorder that becomes evident from the difficulty of learning how to read, despite standard teaching practices, adequate intelligence and social-cultural opportunities”. One in ten children face some form of dyslexia (World Health Organization, 1993), while approximately in 4% of the cases, the gravity of the disorder is particularly high (American Psychiatric Association, 2013).

Specific learning difficulties (dyslexia) oftentimes coexist with Attention-Deficit /Hyperactivity Disorder (ADHD). Children suffering from ADHD (Weiss & Hechtman, 1993) are at a severe disadvantage in several functional aspects like: academic performance, social development and family relationships while there is evidence which supports the notion that 50-65% of children who have ADHD (Kalantzi-Azizi, Angelis & Efstathiou, 2005; Drossinou & Chatzigeorgiou, 2007), keep showing symptoms of the disorder in adulthood. The student problems of these children affect the school career as well as the activities of everyday life which demand reading or writing skills (Markakis & Drossinou, 2001; Drossinou-Korea & Panopoulos Nik, 2017).

Complex cognitive, emotional and social difficulties, deviant behavior, abuse, negligence and domestic violence (Bandura, 1973, 1990; Christakis, 2011) are some additional

2. Methodology

2.1 Study plan

Field study in special education utilizes participatory observation and monitoring of attendance and evaluation problems of the students with special educational needs, focusing on the study of regulations in other European countries with the sole purpose of proceeding in relative suggestions in the context of our obligations, at the Pedagogical Institute in the period of time between 2002 and 2010 from the position of special educational difficulties. On this plan we took under consideration that the Ministerial Decisions report that “the consultation or diagnosis is not approved for any other cognitive difficulty or disability that is not included in the text of those specific Decisions” despite the fact that they are based on fundamental principles concerning integrational and inclusive education, which are ratified by the Greek Constitution and the International Treaty on Children’s Rights. We underline that the Greek State’s obligation is to “reinforce...all those in need of help and special protection, depending on their respective abilities” recognizing the right for special educational support that must be protected by the Ministry of Education regulations on the children.

2.2 The sample

In our methodology (Avramidis & Kalyva, 2006) we included 200 cases of students diagnosed with dyslexia aged between 10,6 and 16,6 having a grade point average of 14.6. The procedure of documents’ concentration utilized at their best all of the following: research tools, phone conversation recordings, personal reports and private meetings with parents, teachers for the SEN, educators and specialists with emphasis on the educational management of SEN at the school community (Table 1). We note that the anonymity of all those providing us with material for our study was preserved and that the cases were given a protocol number (from 1 to 200), they were registered and finally, they were studied by chance.

2.3 Classification

The data was classified based on different evaluation agencies, as it is presented on Table 1 with diagnoses that had been certified from Mental Health Centers (MHC), Medico-Pedagogical Centers (MPC), Diagnostic Assessment and Support Centers (DASC), Centers of Differentiation Diagnosis and Support (CDDS) (Law 3699/2008). Moreover, the references and the attributance of regulative texts which were mentioned in signed reports as Laws and Presidential Decrees were also taken into account.

Table 1. Record of diagnosed specific student difficulties
(dyslexia) in school community

N=200 students, aged 10.6, 16.6 with a great point average of 14.7 with diagnosis of dyslexia from:	Mental Health Centers (MHC)	Medico-Pedagogical Centers (MPC)	Diagnostic Assessment and Support Centers (DASC)	Centers of Differentiation Diagnosis and Support (DDSC)	TOTAL
Specific student difficulties (dyslexia)	70	30	70	30	200
Description of other special educational needs that coexist in the same diagnosis as dyslexia					
Complex cognitive, emotional and social difficulties	30	10	30	10	80

Mental retardation	10	5	10	3	28
Autism	10	5	10	5	30
Delinquency	10	5	10	2	27
mistreatment, parental negligence and abandonment, domestic violence - abuse	10	5	10	10	35
TOTAL	70	30	70	30	200

2.4 Evaluation

Through the bibliographic research of regulative texts that have been written by the state in order to regulate matters of evaluation of students with special educational needs, we noted that they are orientated towards inclusion (Drossinou-Korea et al., 2017). Teaching takes place without being connected to evaluation, in stark contrast; the evaluation and the exams with emphasis on high-schools, colleges, vocational schools form the dominant tendency. Through careful research of the decrees and the regulations that aim at optimization we can deduce that the notion of differentiated teaching, the planning of teaching in an explicitly modified way that suits students with special educational needs and complex difficulties, is absent (Christakis, 2011; Drossinou-Korea, 2017). According to them, there is no foresight on the teaching treatment and alternative evaluation of students with complex cognitive, emotional and social difficulties, delinquency due to abuse, parental negligence and abandonment or domestic violence. From the aforementioned, the correlation of factors that coexist during the pedagogical evaluation of students with diagnosed special educational difficulties (dyslexia) but are neither evaluated nor pinpointed is highlighted.

From Table 1 we can notice, regarding the allocation of the sample, the following:

(1) 70% of the sample of the research which was diagnosed with dyslexia, 35% from the Mental Health Centers (MHC) and 35% from the Diagnostic Assessment and Support Centers (DASC) manifested coexistence of other factors during the evaluation. It was mentioned, separately for every agency, that 42.85% had complex cognitive, emotional and social difficulties, 14.2% had been mistreated or were cases of parental negligence and abandonment or were living in environments of domestic violence, 14.2% had demonstrated delinquent behavior, 14.2% had autism and 14.2% had mental retardation.

(2) 30% of the sample of the research with diagnosis of dyslexia, 15% by Medico-Pedagogical Centers (MPC) and 15% by Centers of Differentiation Diagnosis and Support (DDSC) manifested coexistence of other factors during the evaluation. It was mentioned, separately for every agency, that 33.3% had complex cognitive, emotional and social difficulties, for the MPC 16.6% and for the DDSC 33.3% had been mistreated or were cases of parental negligence and abandonment or were living in environments of domestic violence. Furthermore, for the MPC 16.6% and for the DDSC 6% had demonstrated delinquent behavior and 16.6% for both of them had autism.

2.5 Limitations of the study

The sample of the students who had been diagnosed by Centers of Differentiation Diagnosis and Support was a limited one because these agencies had been functional for a short period of time, less than three years since the respective law.

In addition, another limitation (Avramidis & Norwich, 2002) lies in the fact that, among the students that had been diagnosed with dyslexia, there were some for which the parents

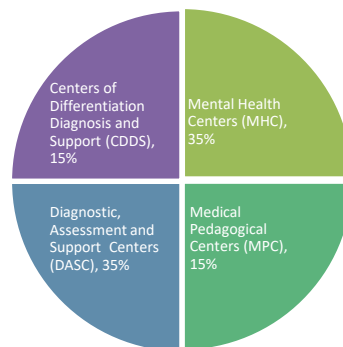
or the educators may not have mentioned the existence of complex cognitive, mental, emotional and social difficulties, delinquency due to mistreatment, parental negligence and abandonment or domestic violence.

Finally, there is the limitation that special educational needs are expressed when children manifest inability or a specific disability so that examination through alternative means can be carried out in the future when it is deemed necessary (Drossinou-Korea & Kydoniatou, 2016).

3. Results

In our results, we noted several cases that had been diagnosed and classified as students with dyslexia while there were other special needs lurking, the coexistence of which in the same case was actually of greater significance as far as the course of teaching/learning was concerned (Markakis & Drossinou, 2001). The notion of “inability” seems to be taken into account selectively for students with dyslexia whereas other students that have a hard time coping with school life and the learning procedure in general are left without an official diagnosis. Among them, we should include students with emotional difficulties that are expressed through delinquency, extreme aggression, negative feelings, fear, low self-esteem, depression, antisocial behavior, denial to cooperate, violent conflicts. These students often live in an environment with social difficulties and their attendance, teaching and evaluation seems to not be “seriously” taken into account. According to studies, juvenile delinquency (Drossinou, 2003, 2009) is a direct result of domestic violence and can be traced to children of school age that accumulate vast amounts of emotional problems and behavior and live in harsh family and societal conditions.

In Table 1 and in Frame 1 we can see increase tendencies in cases of students with complex cognitive, emotional and social difficulties due to a lack of mental care services within the frame of the school. This results in the non-timely diagnosis and management of problems of students within the school community which are created by parental mistreatment, negligence or domestic violence. Furthermore, we can notice a “reluctance” of the educational staff, as we know it in special education, to support students with complex difficulties through inclusive educational practices. Teachers and educators of special education only partly support the cognitive difficulties of students that refer to academic skills like writing, reading, math and refer to “experts” for behavioral problems (Markakis & Drossinou, 2001). By doing so, social inclusion and the realization of school inclusive programs through the teaching process are loathed since they are left out of that very same teaching process that aims at altering deviant behavior through interventions of teaching differentiations (Drossinou-Korea et al., 2016).



Frame 1. Evaluation of problems in learning from diognostical services with emphasis on the Specific Learning Difficulties (Dyslexia)

DASC and MHC as it can be seen in Frame 1 have evaluated the majority of the student cases that we happened upon during our research. What is impressive is the fact that parents had sought out other diagnostic agencies with the insurance booklet and had “consumed” services in order to obtain the much sought-after “degree” of dyslexia. The fewest cases had been evaluated by the MPC, which had more child-psychiatric or psychodynamic ways of approaching and highlighting the student difficulties and their rationale.

The mental health centers had consulted in 70 cases of students with special educational difficulties (dyslexia), noting the highest percentages against the other controversial educational needs.

4. Conversation – Original conclusions

Our conclusions and thoughts for further discussion diffuse through our opinions included in the national texts for the Children’s Rights Protection, constituting part of the common law while in the meantime they aim at the protection and accessible education providing “equal opportunities” for all the children (Ministry of Education – Pedagogical Institute, 2009a; Drossinou-Korea, 2007; Christakis, 2013; Drossinou-Korea et al., 2016, 2017). Based on this principle, the State drafts positive actions, enacts obligatory application of the laws and regulations concerning special education and finally, it develops services that apply effective educational inclusive policies. The main goal refers to specially drafted pedagogical procedures that satisfy the particular needs of all the children with disabilities or special educational needs. In our original conclusion we underline the difficulty both for the school community and the family to accept the problem’s existence which stigmatizes. Parents and educators deny to “characterize” the whole condition/situation with its proper name and they tend to generally categorize everything under the “dyslexia umbrella”. The term “dyslexia” appears to be conceptually neat, socially acceptable, politically correct and in the meantime it also suggests the “cultural deficit” at the level of the school life. On the other side, diagnostic capturing of the problem as a result of dyslexia serves as a means of concealment of the dysfunctional domestic structure that is exonerated from its wrongful choices relative to its identity and to its social role. This is how many contradictory cases of students diagnosed with special educational difficulties (dyslexia) were nonexistent and special educational needs concerned different controversial problems such as Pervasive Developmental Disorder, Autism Spectrum (Drossinou-Korea & Kydoniatou, 2016; Drossinou & Chatzigeorgiou, 2007) or delinquency because of parental negligence or parental abuse or domestic violence (Drossinou, 2003, 2009). It is notable to underline that various educators in spite of the fact that they are certified in use of educational tools which utilize the interests of the children even if they diverge from the standards that school community reproduces as a norm, appear to understand their social mission in favor of the students with special educational needs whose cause at school is attributed to inherent damage (Critchley, 1981, Drossinou-Korea, 2007; Ministry of Education – Pedagogical Institute, 2009b; Christakis, 2011). In conclusion, we strongly believe that the problem for what is happening with the pedagogical evaluation when “something is not quite right regarding inclusion in schools” requires to be studied further, more extensively and in greater detail targeting on tutoring and equal opportunities in education under the proper adjustments, teaching differentiations and exploring while reevaluating all the alternative facilities provided by the school. In the same context of having all the children’s, with disabilities or with special educational needs, rights protected we can express emphatically our demand for right protection of students with complex cognitive, sentimental and social difficulties, delinquency because of abuse, parental negligence and abandonment or because of domestic violence.

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“Made By: Feito por Brasileiros” and “From La Voie Humide”: An Analysis About the Body in Transmutation on Tunga’s poetics

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Abstract

Recurrent on the Brazilian visual artist known as “Tunga” and unquestionably in vogue on the visual arts field, the rereading of the body by the hybrid languages of the contemporary art resets the debate about its place in society. Rendering problematic themes such as identity, science, history, reason, fiction, sexuality and time, among other issues, through performances, instauration, installations, happenings, sculptures, fictional writings, paintings, photographs, videos, books, etc.; Tunga writes a new chapter on the Brazilian Art History, in consonance with this tendencies known as “expanded field” of the contemporary art. In this article, the Tunga’s poetic will be analyzed from the thematic “body in transmutation”, an issue that dialogues with all of his trajectory as a visual artist and widely explored on the expositions “Made By: Feito por Brasileiros” and “From La Voie Humide” that occurred in the city of São Paulo, in the year of 2014.

Keywords: Brazilian art, contemporary art, performance-art, instauration, body.

1. Introduction

This article is an adaptation of one of the chapters of the master degree’s dissertation entitled *Instauration and Alchemy: the body in transmutation in Tunga’s works*, defended in February, 2017, on the *Art Institute of the Universidade Estadual de Campinas (UNICAMP – Brazil)* and oriented by the PhD professor Maria de Fátima Morthy Couto. In this article, the Tunga’s poetics will be analyzed from the “body in transmutation” thematic, issue that dialogues with all his trajectory as a visual artist and broadly explored in the expositions *Made By: Feito por Brasileiros* and *From la Voie Humide* that happened in the city of São Paulo, on the year of 2014.

Braided from the central thread of self-reference, the works of Tunga (1952-2016) invite the contemporary spectator/participant to swallow some kind of anthropophagic banquet¹

¹ On the book *Narrativas ficcionais de Tunga*, Marta Martins (2013, p. 49) lectures about the relation between the artist’s works and the Oswald de Andrade’s *Manifesto Antropofágico*. According to the author, “on the wide Tunga’s material and mimetic formal universe, the problem of the Brazilian identity constitution . . . goes through the understanding that it is a plural, heterogenic and discontinuous mark”.

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of fables, performances, sculptures, installations, videos and objects that are constantly “served” in his expositions. When creating an art work, Tunga agglutinates references from diverse orders of knowledge, as well as of his own history, weaving a complex poetic weft.

- The primary goal is to analyze Tunga’s poetic in its complexity, establishing a dialogue with the tendencies of the expanded field of the contemporary visual arts.
- This leads to a better understanding of the contemporary art scene in Brazil, and the place occupied through the hybrid poetics, such as Tunga’s.
- Analyzing the “body” as an art thematic, we can contribute to a better understanding of the complex condition of human thought.

The body is understood in Tunga’s work as being the diverse artistic languages he utilizes, such as: sculptures, performances, paintings and instauration². In constant transformation, the thematic problematizes, among other aspects, the very human condition, since it touches on themes as life and death, space and time, fragility and complexity, as the immanence and the ephemeral of the bodies.

Another fundamental aspect to understand the thematic that rules the expositions that will be analyzed hereinafter is Tunga’s constant reference to the universe of alchemy. The compound between chaos and order, spiritualism and rationalism, present in this kind of “proto-scientific” thinking, intrigued and deeply inspired the artist. Alchemy is the source on which Tunga looks not only for the titles for some of the works but also for inspiration for a more precise choice of materials that would bring their respective symbolism to the interior of the artistic work in the course of all his poetics. Some examples of this kind of “poetic operation”³ are the recurrent presence of materials such as copper, lead, silver, gold and sulfur, which resonates alchemy both in the way they are employed, as in the shape they assume in Tunga’s compositions.

2. Among crystals, pearls and seeds: From La Voie Humide

In April, 2014, Tunga inaugurated, at the North American gallery *Luhrig Augustine*, in New York City, the exposition entitled *From La Voie Humide*. In August of the same year, the exhibition came to Brazil, by the gallery *Mendes Wood D.M.*, in São Paulo. At the beginning of 2015, the exposition was also rebuilt in Turim and London, always presenting unpublished works⁴. About the title and theme of the series of expositions, Tunga affirms:

“It’s a reference to alchemy, from ancient Greece through Medieval times: “the humid way,” or “the wet way.” There are two basic techniques to transform matter: first is the humid way, with organic or fluid materials and use of the senses. The second, the dry method, would be through the intellect. Philosophy and science, for instance, would result from this process. Each method of transforming matter

² The term “instauration” was coined by Tunga to designate some of his works on which occurred the hybridism between the languages of the “installation” and the “performance-art”. Tunga’s “instauration” were object of analysis for researchers like Viviane Matesco (2013), Lisete Lagnado (2001) and Suely Rolnik (1998).

³ Suely Rolnik (2011) calls “poetic operations” the diverse ways Tunga works with the materials and themes he pick to create his artworks. On this article, we use the term with this same meaning.

⁴ The exposition *From La Voie Humide* occurred at the gallery *Luhring Augustine* in New York between April and May of 2014. It was rebuilt at the gallery *Mendes Wood, D.M.* in São Paulo, between August and October of the same year. In London, at the gallery *Pillar Corrias*, the exposition remained from November to January of 2015. Simultaneously, the exhibition also occurred in Turim, Italy, until the month of December, at the gallery *Franco Noero*. In each of the exhibitions, Tunga presented unpublished works in settings that cross-references to previews compositions.

corresponds to spiritual change. According to alchemical theory, everything we do to matter has repercussions in the spiritual world” (Tunga as cited in Ebony, 2014).

In this declaration, the artist establishes a deep relation between some alchemic theories and the creative process used to elaborate the works exposed in *From La Voie Humide*. About this issue, after interviewing Tunga, David Ebony emphasizes:

“His work reflects the artist’s psychoanalytic research and features an imaginative interpretation of esoteric sciences, especially alchemy. Encompassing a wide array of materials, forms and processes, often with a performative component, his complex sculptures and installations appear to result from some arcane ritual activity” (Ebony, 2014).

Part of the exposition seen in São Paulo, and its reinterpretations, were composed by many materials that were previously used by alchemy students around the world, in an investigation located in the fulsome poetic field, on which the artist explores the possible relations among balance, form, texture and color of the materials, developing a deep symbolic investigation.

Like the illustrations on the alchemy treaties, on which reality and fiction were blended to the unconscious projections of the “artist” that performed the “great opus”, the final set of each one of the expositions entitled *From La Voie Humide* insinuates a sequence of experiments and fantastic notes that he executed. As if it was possible, in some way, to “freeze” the distinct stages of a long process (or of a “long alchemic recipe”) to reveal to the spectator some of these stages and their respective “results”. There are drawings, sculptures and installations filled with flasks on which, in the organic forms created by Tunga, can get out of the “pots” of the unconscious in the direction of the gallery’s space.

Besides the thematic relations, the objects in *From La Voie Humide* have another characteristic in common. As it can be noticed on the installation *Jardim de Orvalho* (*Dew Garden*; Image 1), Tunga built his sculptures balancing great volumes in vertical holders, evincing the presence of empty spaces between the forms, exploring the possibilities of stability and tension among the distinct parts of the compositions. For so, the artist commonly sculpts with “the emptiness”: to explore and study ways to intervene and problematize on the absence of forms.

On the installation that will be further analyzed, Tunga, apparently, manages to find another way to study the absence: the artist seems to investigate the time inherent to the forms he builds and, consequently, expanding the problematic to the surrounding spaces. With this poetic operation, Tunga leads the spectator to reflect on the temporal issues that are inherent to his creative process, which are immanent to each one of the artworks exposed in *From La Voie Humide*. Such relations are sewed to the very concept of sculpture developed by the artist along his poetics.

On the installation *Jardim de Orvalho*, an iron structure sustains forms that cross-refer to rudimentary ceramics vases, kitchen instruments, thermometers and human body fragments. On the ground and in diverse parts of the work, such as exposed at the gallery *Mendes Wood* in São Paulo, there were pearls and crystals that blended to the leafage, in addition to small seeds that hung from the tree located beside the installation⁵.

⁵ The installation *Jardim de Orvalho* remained exposed on open air, between two of the diverse exposition rooms of the gallery *Mendes Wood D. M.* in São Paulo. The space was constituted by a cold floor and surrounded by small and medium size plants, as well as a big tree, forming a garden. Tunga occupied, with the exposition *From La Voie Humide*, the main room, the gallery entrance and the room that was posterior to the installation *Jardim de Orvalho*.



Image 1. Tunga. Jardim de Orvalho [Dew Garden]. Gallery Mendes Wood, D.M. – São Paulo, 2014. Iron, plaster, rock crystals, fossilized log, ceramics, bronze, glass and linen. 223 x 60 cm. Source: Lauriano Benazzi and Vanessa Deister photography. Author's personal archive.

It is possible to visualize the action of time in this work through the “trails” that the rainwater left when it meandered through the holes from one ceramic form to another or by oxidation, dilatation and the typical coloration change of materials that are exposed to bad weather. The passage of time can also be observed by the spectator on the decomposing state of seeds and leafage that suffered texture and color alterations by rotting amidst pearls and crystals, found inside the ceramic forms or lying on the ground under the iron structure.

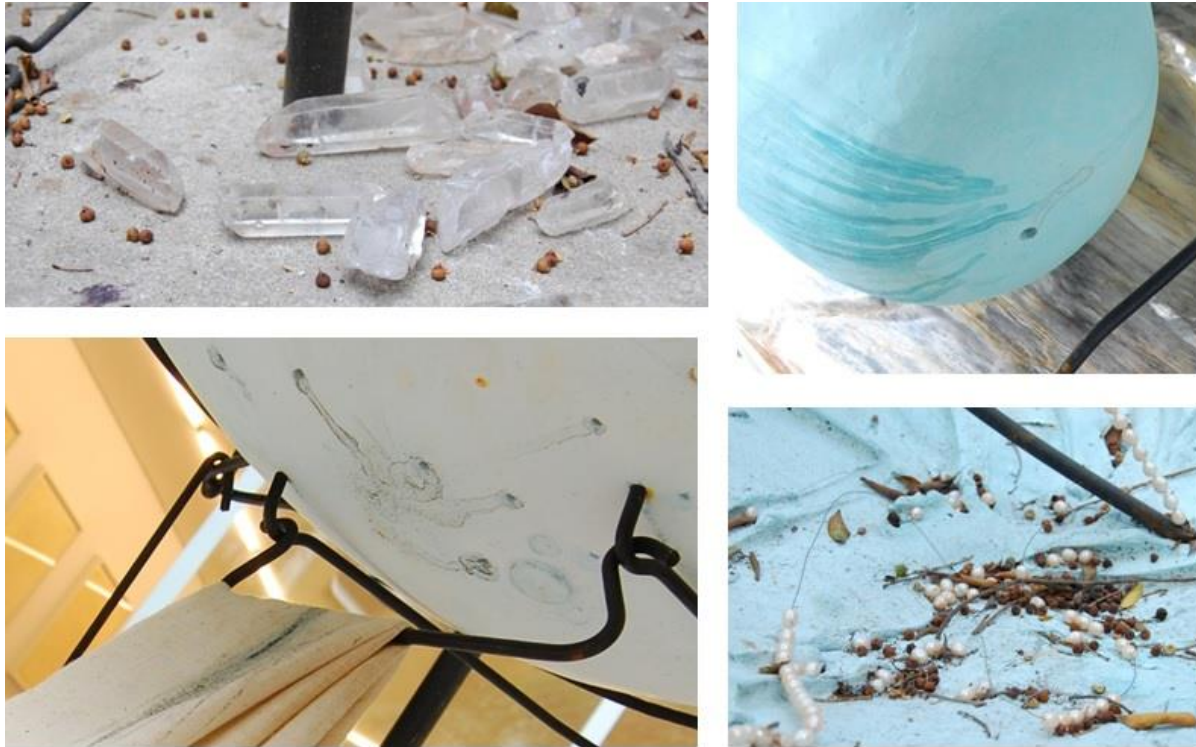


Image 2. Details from Jardim de Orvalho, 2014.

Source: Lauriano Benazzi and Vanessa Deister photography. Author's personal archive.

Symbolically, the passage of time is also instilled on the creation process of the objects that compose the installation: the ceramic objects needed to be molded, chilled, burnt and cut, as well as the iron structures. In other words, the time of heating and cooling, the tension and relaxation to which the artist put the matter through, constitute data that can't be separated from the *Jardim de Orvalho's* structure: data that, when blended with the abovementioned external elements, manage to build a unique visuality. Consequently, besides the external elements and materials that were manipulated by the artist, all other ingredients that constitute the work also cross-refer to the investigation Tunga developed during his whole artistic life about the act of "sculpture". On the introduction of the book *Olho-por-olho* (2007), Tunga makes evident his fascination for the sculpture language on the visual arts field. However, through the following declaration, the artist shows that his understanding on the theme reaches a particular dimension:

"Curiously, opposite to the sculpture processes, on the losing of teeth, we preserve and take care of the parts of the process (gum, maxillary, ourselves) despising the part that generated most effort of creation, namely, the teeth, this true sculptures. Therefore, it is not an absurd the recovery of this theme as sculpture" (Tunga, 2007: 16, V. Deister & W. Bastos trans.).

On the book *Olho por Olho*, the teeth are treated like sculptures built by the human body. On each turned page, they appear literally transformed into sculptural objects or used as thematic for the construction of diverse installations and instaurations. Using the same poetic operation exposed in *Olho por Olho*, Tunga also performed artworks with other corporeal elements, as the hair, for example. Sometimes represented through copper threads, sometimes literally, the hair also constitutes installations and permeates instaurations that can be seen in details on the book *Barroco de Lírios*.

On the printed material of the exposition *From La Voie Humide*, that occurred at the gallery *Mendes Wood D. M.* in São Paulo, a photography on which Tunga puts in front of his face

a white painted tortoise shell (therefore, another sculpture), dialogues with this line of thought, peculiar to the artist. Entering the exposition, the spectator would find many pearls and crystals composing Tunga’s artworks, materials that, hence, have direct relation with an geologic “sculpting”, on which nature performs, through the action of time, some kind of “natural lapidating”.

Therefore, it’s not an exaggeration to claim that Tunga chose to sculpt with “natural/geological sculptures” in order to insert deep symbolic data on the tridimensional compositions of *From La Voie Humide*. With the insertions, Tunga dialogues with a slow and experimental artistic practice, associated with some kind of cosmological rhythm, orchestrated by the transformations, deaths and rebirths that are present in nature.

In other words, Tunga’s “ritual-alchemical-poetic” experience dialogues with the maturing rhythm of a pearl inside an oyster, with the formation of a crystal on the bosom of the earth and with the time of fossilization of a wooden piece. Besides this temporal data, Tunga accepts the rhythm of decomposition and rot of leafage and seeds that eventually fell over his *Jardim de Orvalho*. On the artist’s “humid way”, productive combinations, emerged from the vegetal, mineral, geological and cosmological universe, connect practically all the fluxes that inhabit the dimension of existence.

Looking closer at the work *Jardim de Orvalho*, it shows that the structure created by Tunga was elaborated in a way that the rainwater, or the minuscule dewdrops (also known as “mist”) could be collected and stored in its interior. Besides, there is some sort of trajectory created between the vertical “levels” of the installation, on which the water can pass from one “recipient” to another, just like it was on the purification processes of the ancient water filtering systems.

Nonetheless, during the course nominated “humid way” of the alchemy, the collection and depuration of the chemical elements that are present on the dewdrops were part of one of the most laborious stages of the *opus*⁶. Object of curiosity even after many centuries, many modern scientists even investigated some experiences described on the alchemical treaties. The French scientist Armand Barbault, for instance, was photographed on the year of 1979 squeezing canvas soaked on dew moisture while trying to reproduce a stage of the “Humid Way” that was described on the *Mutus Liber*⁷.

Coincidentally or not, on Tunga’s *Jardim de Orvalho*, a crude linen tissue was placed under one of the works of the installation. This work looked like a big plate, on which were made various holes to drain the rainwater and the dewdrops. By passing from the recipient that contained pearls and seeds, the water assumed a darker color⁸, gradually dyeing the tissue with a grayish stain. All the water drops apparently evaporated during the day, making the process restart on the next dawning.

The choices of the title, the materials and the forms that compose *Jardim de Orvalho*, on the context of the exposition built in São Paulo, transformed the installation in a great gateway

⁶ The dew harvest is commonly described and/or illustrated on the alchemy treaties. It was believed that the saltpeter that is present on the dew was the only capable of refining another salt that would be further inserted on the “recipe” for the obtaining of the “philosopher’s stone”. Linen tissues were used for the execution of the task, which lasted many days.

⁷ Or *The Mute Book* (1677): building “the resemblance of an illustrated enigma” from the transcriptions made on the 18th century from much older texts. The book was known for concealing “its messages on sequence of fifteen engravings” with few text insertions (Roob, 2015: 304).

⁸ The darker coloration could come from the tree seeds, from the dust, as well as from the soil or from the ink vestiges that were daily present on the piece that was anterior to the tissue that, by being moist, could darken the water drops. The chemical components, present on the air of the big capital, could also react in some way with the rain and dew water, altering its natural coloration.

for the spectator to immerse on the poetic subtleties, inspired on the processes of “humid way” described in diverse alchemical manuals that served Tunga as inspiration. Simultaneously, the rhythm of the dyeing of the tissue, that was strategically placed in *Jardim de Orvalho*, associated with all other elements previously described, reinforced the reading that Tunga presents, in *From La Voie Humide*, a set of artworks that dialogue not only with alchemy, but, also, with the time inherent to the natural cycles, composing thus a complex web of relations.

Apart from collecting dew, Tunga’s installation depurates and transforms it, literally, into image. The stain increases its size according to the days of exposition. The uncollectable, the immaterialized, transforms itself into image. As for on the *Jardim de Orvalho* created by the artist, the very action of time is the “responsible” for the drawing printed on the linen. Here the artist managed to create the necessary conditions to transform time into a co-creator, into matter, on a physical elucidation of the movement.

If discontinuity and mobility are the keywords that characterize the cadence of the cities hurried steps and the rhythm of the modernity⁹; on the contraflow, Tunga proposes a decelerated, patient, continuous, agrarian, geological, cosmological rhythm. However, despite being uninterrupted, Tunga’s time is, also, rhizomatic, as it cross-refers to the memory, the unconscious and all its possibilities of fantasy.

3. *Made By: Feito por Brasileiros and From La Voie Humide: Dialogues*

A profound investigation and understanding of time and of the natural rhythms was one of the great duties of the alchemist. Interfering on the temporal rhythm and transforming matter from this rupture was the secret for obtaining the philosopher’s stone, an objective that is only achieved by those who also had a deep self-understanding. The process of matter research and transmutation happened, therefore, in two ways: one empirical and, the other, intellectual¹⁰.

Associated to the “dry method”, as emphasized by Tunga, occurred the alchemist’s intellective process. By nominating as “humid way”, and not as “dry method”, his set of expositions, Tunga clearly elects the experience field as the prime location for his objects. Thereby, the artist intensifies the sensitive and the mutable, instead of a strictly rational space of interpretation and meaning elaboration, for his works.

From La Voie Humide entitles, therefore, a set of expositions idealized by Tunga that, more than once, dialogue with Nietzsche’s idea of a created process fixed on the becoming (*devenir*), on immanence, on love to experience, on the active force that provoke the will for an eternal return. Using the artist words, his works are placed on the field of the transitory, of the continuous transformation:

⁹ According to Teixeira Coelho (1995) what we understand as modernity was characterized by the following elements: the discontinuity, the mobility, the Scientism (this, according to the author, would be the modern “myth”), the aestheticism and the predominance of the representation over the real (the simulacrum).

¹⁰ Concurrently to the “dry” and “humid” methods, the alchemist also believed there was some kind of “spiritual path” that interfered on the results obtained on his experiences. However, as the centuries went by, alchemy became more empirical and intellectual, completely withdrawing from the mystics that involved the research about matter transmutation. The complete isolation from these old alchemy biases was the modern physics and chemistry genesis. Nevertheless, distinguished modern scientists like Isaac Newton also got interested on the old alchemy recipes. The study was not encouraged because of the lack of scientific objectivity and absence of veracity of the information contained on the manuscripts, what might compromise the reputation of those who sought to go deeper on the theme. Because of these factors, the confirmation that Newton, for instance, would have studied the formula for obtaining the “eternal life elixir”, came public only recently.

“On the act of “making art”, the transformation process is continuous. There is no finitude – this is art’s idealism. The word “vernissage” is “varnishing”. But if the artist thinks he will pass varnish on the board and crystalize that image, he is wrong. The processes persist: the light keeps oxidizing the canvas colors, for instance. For this reason, since the beginning, I was interested in seeing art as a process of continuous transformation and that the great matter transformation passed for gradual mutations. On those small alterations, we can find a metaphor for a larger transformation which is continuous and peremptory for the work’s elements. In other words: it is important to know that things are not motionless. We can’t stay stuck in one experience. They are dynamic – just like the thinking – and can transform themselves into other experiences that are often more subtle and delicate, but not less important than the great experiences” (Tunga, 2016, V. Deister & W. Bastos trans.).

If the “humid way” was the transformation process on which the alchemist, in some way, transforms himself by modifying matter, Tunga’s “humid way” is the place of a continuous inquiring of the concept of art through matter. And along with it, a way of discovering the deepest drives of the potency of the living, the acceptance of life as a cyclical and uninterrupted process. According to the artist, a rebirth that “won’t necessarily mean a new birth, but a birth summed to other previous one” in an infinite expansion.

On the same interview on which he made the above declarations, coincidentally the last granted before his death, Tunga was questioned about his religious orientation, from the statements given by him that could be confused with issues related to the sacred. Tunga’s precise and succinct answer reinforces the previous hypothesis: “I believe in life. On the power and force of the living” (Tunga, 2016).

Life and death, the metaphor of the natural cycle on which we are inserted as living animals, are the main issues of many artworks constructed by the artist in all his career. This characteristic thematic is also recurrent in his last works as, for example, on the instauration *Untitled* performed at the gallery *Pilar Corrias*, in London, on the year of 2014. On the occasion, three women dressed in white were threshing corn and sewing pearls on the spikes, instead of grains. While calmly performing the “task”, their bodies were in interaction with the sculptures of *From La Voie Humide* that were being exposed on the gallery.

Were part of the instauration the three women, a net, clay recipients, sculptures in diverse organic formats, iron holders, pearls and a kind of manual “machine” to thresh the corn grains from the spikes. The same instauration was executed in São Paulo, on the exhibition *Made By: Feito por Brasileiros* (*Made By: Made by Brazilians*), also on the year of 2014.

Both instaurations didn’t have a title and derived from actions that were very similar to those executed by performers from commands that were personally explained by Tunga.

According to the artist, the presence of the corn and the female body calmly executing the actions of threshing and sewing the pearls, cross-refer to very old images that are latent on the western culture:

“We live under the aegis of a very archaic civilization, for all of this thoughts that formed ourselves – since the bible up to the Greeks – remain latent in our culture. I don’t think they’ve been erased. It’s just taking a scratch with your nail that you’ll find the mythical instances that are in our society up to the present. The human being is very young. If you think about the Neolithic revolution, for instance, it’s only 10 thousand years old. This is a very short period. It is not a coincidence that we are talking about a Neolithic revolution. The domestication of agriculture and animals is linked to the creation of the female goddesses. It is the moment on which men starts to believe that femininity is what procreates. And are, therefore, the goddesses of procreation that will favor men’s fixation in a process of finalization of the nomadism

and beginning of the stratified cultures and societies . . . we can't think that the present was founded today. It built itself from far behind events and remains among us. And I try to bring back those things in my work. To show how up-to-date it is" (Tunga, 2016, V. Deister and W. Bastos trans.).

The "Neolithic revolution", mentioned by Tunga, occurred between 7.000 and 4.000 years before the Christian age in some parts of Europe and Africa. On this historical moment, men left the nomadic life and passed through a long process of sedentariness on which the agricultural and stockbreeding economy became predominant. The cultivation of cereals such as wheat and barley were associated to the first pig, goats and sheep breeding. This was the moment when the women's role started to be more socially expressive, since there are major archeological evidences¹¹ that leads us to believe that these first societies developed an analogy between the powers of maternity and the earth's fecundity capability. Women "participated, maybe, even predominantly, on the plantation and harvest of the cereals, and as a mother and life nurturer, were considered as a symbolic earth's auxiliary in its productivity" (Campbell, 1992: 120-124).

Along with the advance on agriculture and stockbreeding, it's on the Neolithic period that ceramics and weaving started to be a part of the quotidian of the first cities build by men in adobe bricks. Those cities aroused on the region of the so called "Fertile Crescent", in the Middle East. On this context, the female image was associated to the care of the land, the children, the loom, the sewing, the ceramics, and the necessity of maintenance e preservation of human life. By constructing ceramics pieces of work that store corn¹² from the feminine work, alongside with the organic sculptures with abstract shapes that follow surrealistic influences, Tunga was updating the imaginary that hovers above this period through a sensible and poetic investigation of the theme.

By making an association between the instauration *Untitled* and the alchemy's "humid way", other symbolic relations overflow the materials chosen by the artist. On the alchemy's proper universe, the seeds, the pearls (Image 3) and the crystals can also be associated to fertility¹³. On the alchemist view, the crystals literally grew on the bosom of the earth, feeding from some kind of "vital energy" from the depths, just like a fetus develops on the mother's belly. Therefore, the temporal logic, the same logic and vital force that served for the understanding of "life", present in a seed springing on the bosom of the earth, also ruled the development of the human fetus, the crystal growth or the pearl's maturing inside the oyster.

¹¹ Joseph Campbell (1992) admits that "nobody can surely affirm about the women's social and religious position in this period". He emphasizes that his affirmations are hypothetical, from the archeological findings and secular studies about the issue. Further on, concludes that the feminine sculptural images created at the time still produces meanings on the present days. On Campbell's words: "we have a broad knowledge about the roles of such images on the immediately subsequent periods (on which writing already exists) and its function up to the present days. They provide magical-psychological aid on birth and conception . . . follow the farmer in his tillage. Protect the crops; protect the animals on the barn. They are the guardians of the children"

¹² Maybe one of the most significant elements/materials present in this Tunga's instauration is the corn. The grain has a history associated to America, because it is, originally, a Mexican alimentation that was taken to Europe after the Spanish invasions. By performing the same action in an English gallery and then in Brazil, Tunga would also be, symbolically, "reactivating" the historical issue that are latent on this alimentation.

¹³ For the Greeks, the pearl was an emblem of love and marriage, of birth and regeneration (Eliade, 1991: 123-146, V. Deister & W. Bastos trans.). Once the beginnings of many alchemy writings, as the very notion of "humid way", date back to the archaic Greece, the association among a crystal, a seed and a pearl, in this particular universe, could perfectly happen through an interpretation linked to fertility/maternity/maturation, just like Tunga emphasized in some interviews about the exhibitions, as further described.



Image 3: Details of the sculptures that made part of the exposition *From La Voie Humide* at the gallery Mendes Wood D.M. – São Paulo, 2014. Source: Lauriano Benazzi and Vanessa Deister photography. Author's personal archive.

The version of the instauration *Untitled* that was most commented by Tunga and, also, the one that best represents the associations between the abovementioned materials and actions, was performed in São Paulo during the exhibition *Made By: Feito por Brasileiros* at the *Hospital Matarazzo*, on the year of 2014. Thereafter, we analyze the way that Tunga conceived the instauration from the transformation/transmutation metaphor, recovering and deepening the arguments abovementioned.

4. Cultivation, sewing and rest: the line in transmutation

The exhibition *Made By: Feito por Brasileiros* was nominated as “creative invasion” by its organizers. The proposal consisted in an occupation, made by diverse artists, of the *Hospital Umberto Primo* (known as *Hospital Matarazzo*, in the city of São Paulo) with diverse artworks. The edification remained abandoned for twenty years and, after the exhibition, that occurred between the months of September and October of 2014, the space went through a transformation to become an art center. During 35 days, more than a hundred national and international artists were able to expose their works on the old rooms of the building. Most of the works were contemporary artist's installations conceived exclusively for the space that was for them designated inside the unusual “museum”. However, some works from well-known names, such as Lygia Clark, were also part of the exposition.

One of the first works of *Made by: Feito por Brasileiros* was Tunga's instauration *Untitled* (Image 4), composed with the same materials from the set of *From La Voie Humide*. Built entirely in open air, directly over the soil, the installation was composed by two big inverted ceramic recipients, which were balanced in iron structures and united by leather stripes. A long-lined shape, which looked like a finger, horizontally performed the connection between the ceramic recipients. It also composed the installation: mirrors, pearls, corn and other abstract objects that were manually molded. At the background, tied between a wall and a tree, was a white and long net, made from a material that resembles the weft which the fishermen use in the sea.

On this work, the actions were executed by at least three and at maximum five women during the time the installation was in exhibition. The ambient of the instauration was delimited by the gravel that was laid out on the floor, drawing a big circle. The gravel (*saibro*) dirtied the feet, the arms and the white clothes of the performers, who walked, sat and laid through the space. The net at the background remained occupied by one of the women while all the other slowly executed their tasks. In an interview, Natália Coehl, one of the actresses/performers, describes the experience:

“Tunga explained that the work was uterine, fertile, he gave us an action/image that consisted in thresh corn and sew pearls in the spike under that bells . . . There were

three hours of daily experiences inside that space, inside that universe, experiencing being there, respecting each second, dilating the movement time. Each action was valuable, each breath was essential, each pearl sew was a childbirth. The “in and out” of the needles penetrated the earth and made the corn sprout... There it was and there it grew the entire ecosystem... the cycle of life. The work was alive, everyday it was transformed by the performers that passed though there, by the animals that fed, by the weather and the birds that from the top of the tree sewed flowers, making them fall on the red soil, giving the lilac color to the artwork” (Coehl, 2014, V. Deister & W. Bastos trans.)¹⁴.



Image 4: Tunga, *Untitled*. Photographic record of Tunga’s instauration at the exhibition *Made By: Feito por Brasileiros*, São Paulo, 2014. Photography by Lauriano Benazzi and Vanessa Deister. Author’s personal archive.

¹⁴ Interview conceded to the author, by videoconference, on 21 November 2014.

As related by the actress, the temporal dimension proposed by Tunga was slow, agrarian and “uterine”. The act of sewing pearls was burdensome and Natália alternated his three hours turn with other fourteen girls. The actress explained that the experience managed to alter, in some way, her perception, because, every time she left the instauration space she had difficulties on returning to her normal work routine because of the noise and the “accelerated” time imposed by the São Paulo’s capital. Natalia related that were almost thirty days of “immersion” on the atmosphere created by Tunga and that the experience was very profound for all the people involved.

About the characteristics and meanings of the work, Tunga affirms:

“This strange thing that is here is a kind of machine, of instrument to bring the sun and the moon together, they thresh the corn with this weird machine, so there is a kind of rain, I would say, of corn dew. This spike is then taken to this two characters that are under this bells that sewed pearls on the corn spikes. These pearls are lunar. This grain is solar” (Tunga, 2014, V. Deister & W. Bastos trans.)¹⁵.

In another interview, Tunga comments again about the meaning of the work:

“It was a work about the passage from the solar energy to the lunar energy, about the birth of agriculture, of these goddesses, of these rites. And, at the same time, exposed the women and the contemporary femininity. It brought to a present moment, things that were established 10 thousand years ago and things that still exist today” (Tunga, 2016, V. Deister & W. Bastos trans.).

As previously observed, the cereals were the first alimentation cultivated by the western men. To improve the practice of cultivation, in order to avoid the complete loss of the harvest, men started to observe the movement of the stars, building circular calendars on which the seasons were a succession of infinite events, which were repeated with the passing of the months and the years. The soil fertility and the appropriate epoch for harvest and plantation were also factors associated with the star positions and the lunar and solar cycles¹⁶, as well as mathematics and other practices that gradually emerged to supply the necessity of explanation of the “mysteries” of life. On this context were born the myths and, along with them, the rites, permeated by gestures, objects, movements and proper signs (Campbell, 1992: 125-129).

As in a ritual, the art of performance aims the provocation through symbols, actions and verbalization of specific words, which are able to promote deep transformation on the body and mind of the participants. According to Renato Cohen (2007: 46) “performance is basically an art of intervention, modifier, that aims to cause a transformation on the spectator”. Language ritualistically works basic essential issues and is ideologically linked to the ideas that were disseminated by Allan Kaprow and the concept of “live art”. On this contemporary ritual, on which the art seeks to assume an “alive” position, despite the meaning not being religious but poetic, the spectator is confronted by the body of another human being, which came out of the experience, in some way, “modified”.

¹⁵ Audio transcription of a declaration made by Tunga on a promotional vídeo of the exhibition *Made By: Feito por Brasileiros*, restored on 20 October 2016, from http://www.feitoporbrasileiros.com.br/invasao_criativa.

¹⁶ On the author’s words (Campbell, 1992, V. Deister & W. Bastos trans.): “The new inspiration of the civilized life based, in first place, on the discovery, through long and meticulous observations verified in once and other times, in first place, that there were, besides the sun and the moon, five other visible celestial spheres (Mercury, Venus, Mars, Jupiter and Saturn)”. Still according to the author, the identification of the celestial patterns led the first western civilizations to believe that the same dynamics that determined the star movement also ruled Earth’s events in all levels, including the very human thinking. This same principle was followed by the first alchemists and is present in practically all literature related to the theme.

The performer's narrative helps us to understand better the possibilities created from this kind of experience. To Eduardo Néspoli (2004: 8-10) "the performance, as ritual manifestation, elaborates itself in an alchemic operation that transforms reality into other possible realities". Just like on a ritual, the one who executes the performance, as well as a master of ceremonies, priest or shaman, usually leaves it with another perception of the everyday actions. In other words, from a performing act it is established a "time-space overflow", in a "latent" ambient.

The performative actions proposed by Tunga on the expositions *Made By: Feito por Brasileiros* and in *From La Voie Humide* suggests this instauration of the space, capable of modifying the individual and the other bodies that surround him. On the first case, executed on the heart of the São Paulo metropolis, Tunga managed to create an agrarian atmosphere through the manipulation of the corn, the pearl, the spike, the soil and the rain, suggesting plantation, sprouting and harvest. The net, at the background, created a lapse, a rupture on the rhythm, a time of resting, on which the women could sleep, respecting the embryonic time of the corn.

When the spectator finishes going through all the exposition *Made By: feito por Brasileiros*, the Tunga's work provokes new resonances, because of the place on which it was strategically inserted, just on the beginning of the exhibition. When the spectator was analyzing the exposition map that was given on the moment of the accreditation, Tunga's work *Untitled* was in a place marked as "A1". In other words, the instauration of the artist was the first work of the entire circuit that was elaborated by the curators and participating artists of *Made By: feito por Brasileiros*.

Thus, the first block of the building, the "A1" block, had, as its flagship, a kind of plantation and harvest ritual, celebrating the cycles of life. This was the first image confronted by the spectator even before he walked into the main exhibiting space. On the end of the exhibiting circuit, on block G5, there was the old hospital chapel, as if the route had come to a final point, that could also be a "restart".

The actress Natália Coehl tells that the experience of participating on Tunga's instauration was so remarkable that not only her, but other performers that were also part of the proposal, made notes about their perceptions. Later, they decided they would send what was written to the artist. Just before his passing, Tunga published his *Diário Psicoativo – Volume I* (2016) – in English: *Psychoactive Diary* – on which he transformed those notes, that were sent to him, into poetry.

On the *Diário Psicoativo – Volume I* are found reports from Tunga (and his staff) about the works executed between the years of 2014 and 2015, as well as texts about the artist. However, most of the publication refers to the instauration *Untitled* from the exhibition *Made By: feito por Brasileiros*. These are excerpts written by the actresses, reread and transcribed by Tunga, constructing a sensible and poetic fictional dialogue that gives back to the public "psychoactive" nuances of the actions performed during more than thirty years of instauration.

About Tunga's diary and the notes send to him by the performer, happened, in some way, a resonance with the present research. After the interview, Natalia Coehl had access to excerpts of her speech that would be inserted on the final version of this work. The actress rewrote these excerpts, eliminating the marks of orality, and resent them.

Apparently, the records of all the actresses, including Natalia's speech, were sent to Tunga only after this episode, once I identified the same Natália's declaration on the text of the *Diário Psicoativo – Volume I*, with little modifications:

"Created space... given space... life in happening... That's how occurred the partnership, Tunga created his universe in clay, iron, corn, soil, pearls, and gave us – in a tender way – for us to experiment being there. Work that was alive, each day

was transformed by the performers that passed through there, by the animals that fed, by weather and by the birds – whose there, from the top of the tree cut flowers, making them fall over the red soil, giving the lilac color to the work. 3 hours of silence, respecting every second, dilating the movement time. Each action was valuable, each breath was essential; each pearl sewed was a childbirth. The in and out of the needles penetrated the earth and made the corn sprout... There was and grew the whole ecosystem... the cycle of life” (Tunga, 2016, V. Deister & W. Bastos trans.).

On the actress perception, the shape of the central volume on Tunga’s installation, located on the center of the gravel circle, resembled a uterus, with its respective tubes and ovaries. For her (and for Tunga) the issue of fertility (the earth, the women and the seeds) was one on the most touching themes of the instauration.

In other excerpts of the *Diário Psicoativo*, not only the themes of fertility and sexuality appear recurrently, but also the theme of plantation, harvesting and the suggestion of the rituals that were part of it:

“Phallus spike, I sew the still alive semen. Needle drills dense skin, sparse orgasm ... Under the moonlight, with the thread of my hair, I sew each pearl to offer you ... To feel the thread slowly crossing the needle, delicate, an orgasm, a stunning pleasure. Oh god Dionysius, who brought fertility and the corners of the Earth, I prepare your festivity to celebrate the harvest” (Tunga, 2016, V. Deister & W. Bastos trans.).

The theme of alchemy and the issue of time related to an oneiric universe that comes from the performers’ imaginary were also transformed into poetry:

“On the net I dream somebody’s dream. The foot touches the earth, star births in the space. Pearls, all the galaxies. I thresh the star dust. Time, another time, another slow dream, slumber, time, explosion of the instant takes place in the body. Cell transmutation, particles on the oneiric encounter travelling through the space-time of the body of the earth of the cosmos of the dust. I am from the dream’s nature, my skin is aerated, dilated, myth organs. Time is the time of the infinity” (Tunga, 2016, V. Deister & W. Bastos trans.).

Once more, the objective of the publishing written by Tunga was not to decipher the meaning of the action executed by the actresses during the instauration, but to amplify the potency of the gestures and sensations experimented by the participants. By introducing the actresses’ poetic narrative, Tunga (along with his staff) advise, on the diary’s introduction, that he seeks the spectator’s “delight” through the reading of the texts; making “the artist production’s aura sprawls on the mind of those who allow themselves to live in poetry”.

With this phrase, Tunga suggests the spectator to live “in a state of poetry”, in other words, to find art everywhere, including on the most unusual ones, as he already declared other times. Tunga proposes to live in a zone of undiscernment between the lived and the poetic, in a kind of permanent artistic state of alert, moment on which any person can transform the becoming into art, the immanence, the maximum potency of the living.

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Teacher Effectiveness Evaluation and not Existing Evaluation in Greek Public Schools

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Abstract

In the Greek public schools, the teachers' performance evaluation in any form was terminated in 1982, as the inspection carried out up to that point led to a number of negative consequences. Over the last 30 years, this issue has been discussed at the scientific, political and labor union level. Obviously, the situation is inconsistent with the recommendations of the European Institutions, pedagogical science, practice in most countries in Europe, North and South America and Australia, as well as public expectations of state education in the country. In conclusion, it should be stressed that it is necessary to provide answers to a number of questions as to which changes need to be made, which models, methods, criteria and procedures are best suited to the application of specific conditions, how the teacher assessment tool will be linked to the high expectations of such an activity and the mandatory objectivity at all levels and by all participants.

Keywords: teachers' performance, teachers' performance evaluation, teachers' performance assessment, educational system, school law.

1. Introduction

In today's society as a whole, but in a number of more sensitive areas, evaluation has become an integral part of their existence and social function. Indeed, given the current complicated economic conditions on a national and global scale, and hence the difficulties in allocating funds to individual sectors, the evaluation and assessment of each situation is expected to play an increasingly important role. In addition, the need to increase productivity and achieve world-class quality necessitates the continuous development and implementation of more adequate tools to achieve real and objective assessments across the board, materials, resources, institutions, citizens, etc.

“Man has always sought self-improvement. It is the thirst for knowledge that is the characteristic trait that drives us to develop” (Debrenlieva-Koutsouki, 2017: 2). In this context, evaluating the effectiveness of organizations, teachers and students in many countries is considered to be particularly important as a country's economic progress is directly related to the quality of the education offered.

Every student deserves a good teacher. Most educators agree that great teachers are crucial to the success of students (Кутюкис, 2015). However, the question of whether the school is doing enough to evaluate teachers objectively and accurately and how to use this information to

improve the quality of education is constantly relevant, both in theory and in practice in any self-respecting educational system.

The need of teachers' performance evaluation can be seen at three levels: economic, psycho-pedagogical and practical:

(A) At the financial and economic level, the problem stems mainly from the limitation of resources and commodities in modern societies, which puts its mark in all areas of public life. In the economic sphere, the assessment of the processes of production, distribution and consumption of goods is one of the approaches to a reasonable cost allocation and ensuring the efficiency of both production and consumption. "And since in practice the opportunities for conducting any experiments are minimized, maximum effort is needed to achieve the desired performance. As far as education is concerned, spending on the average per pupil is considered to be high, it is also necessary to optimize the costs, keep it at a reasonable level and always be in line with the expected outcome" (Δημητρόπουλος, 2010: 34).

(B) At the psycho-pedagogical level, the need for assessment is associated with the assumption that teachers and school are expected to understand and facilitate the learning process. This dimension of evaluation is directly related to the use of effective didactic teaching methods and the implementation of policies and measures that, on the one hand, facilitate learning and, on the other hand, reduce the waste of time, effort and financial resources, while achieving sustained improvement in the effectiveness of educational efforts.

(C) At the management-practical level, the evaluation is related to the solution of practical, administrative-management, educational or other similar issues such as selection and career development of staff, promotion and success of students, planning in the school organization, etc.

Although in practice it has been done for millennia, the organization and systematization of the accumulated knowledge in this area, especially in terms of human behavior, has been developing only in the last century. Founded at the end of the second decade of the 21st century, more and more countries are seeking to assess and modernize their education systems in general, as part of this process is also the teachers' performance assessment.

All of this is reflected in a number of European Union documents and policies. Following the signing of Lisbon Strategy in 2000 and the formulated educational objectives education and training policies became central to the creation and transmission of knowledge and are a determining factor in each society's potential for innovation (Council, 2004: 2). In 2002 the Education and Training 2010 work program was adopted, which outlines the way of achieving the objectives. To the first strategic objective "Improving the quality and effectiveness of education and training in the European Union" objective 1.1 is defined of the program "Improving the education and training of teachers and trainers". It emphasizes the key role of the teacher in enhancing the quality of education and hence in the development of society and the economy. As major issues to Goal 1.1 of the work program: identifying the skills that teachers must possess in order to respond to the changing needs of society; providing conditions for teachers to be supported during their initial training and on-the-job training; making the profession of a teacher a desired and attracting choice, retaining highly qualified and motivated staff in it (Μιχοβα, 2014: 159). This is the direction in which the decisions of the Education and Training 2020 framework are headed. The framework sets four common EU objectives to address challenges in education and training systems by 2020 (European Commission, 2018):

- Making lifelong learning and mobility a reality;
- Improving the quality and efficiency of education and training;
- Promoting equity, social cohesion, and active citizenship;

- Enhancing creativity and innovation, including entrepreneurship, at all levels of education and training.

In this respect, it is particularly impressive to find that it is impossible to find a solution to this question for more than a quarter of a century in the Greek education system, after the rejection of the long-standing evaluation by the inspectors. This, on the one hand, creates tension because society, and in particular taxpayers, expect an assessment of the work of teachers – how they teach their children, and on the other hand generates heated discussions about the democracy, objectivity, harm or benefit of introducing such procedures in the education system also involved are political and trade union factors, and ultimately school as an institution becomes a battleground of various interests. The effect of all this is one – assessing the teachers' performance does not exist.

2. Abolition of the assessment and inspector in Greece (80's of the 20th century)

According to Greek legislation, teacher's performance assessment is understood as the procedure of evaluating the provided education quality and the degree to which its goals and objectives have been achieved (Νόμος 2525, Art. 8, 1997). Its aim is to improve and quality upgrade all the factors in the educational process and to continuously improve pedagogical communication and relationship with students (Νόμος 2986, Art. 4, 2002) and more specifically:

- The enhancement of their self-knowledge in terms of their scientific composition, their pedagogical training and their teaching capacity;
- The formation an established image of their performance in work;
- The effort to improve their offer to the student by making use of the assessors' findings and guidance;
- The identification of their weaknesses in the provision of their teaching work and the effort to eliminate them;
- The satisfaction of teachers from recognizing their work and motivating those wishing to evolve and serve in positions of education staff;
- The identification of their training needs and their training's content determination;
- The cultivating of a climate inspiring mutual respect and trust (Νόμος 2986, Art. 5, 2002).

Following the course of the European Union after 1982 where everyone agreed with the evaluation in education but disagreed with the way and methods of evaluation *"in Greece, the education system is given higher priority in issues such as "democratic school", emergence of innovative and research actions, the cultivation of critical and creative thinking as well as the formation of a new way of regulating the relations between the factors of the educational system"* (Ζιάκκα, 2006: 64). In the context of the above priorities, the inspector institution is abolished and the school counselor is institutionalized, who is now responsible for pedagogical guidance and participation in the evaluation and training of teachers and for encouraging any effort for scientific research in the field education (Νόμος 1304, Art. 1, 1982). From this point on, practically ending the teachers' performance assessment in state schools in the country.

The Greek education system can not be excluded from the generally negative context of reception and treatment of official forms of educational assessment. Even at the start of a dialogue to introduce an evaluation model, the reactions that are being caused all the time are striking (Τσιουπλή, 2016). The reasons for this, almost automatic, rejection of the assessment should be sought in the deeply traumatic experience of "inspections" in the country over the past decade. The situation was further exacerbated by the teacher evaluation system that prevailed. In any case, evaluation is by nature a delicate matter that often causes disagreements, frictions or even conflicts. In particular, however, the evaluation system in force at that particular time was particularly useful for creating friction and conflict. There was a system of numerical evaluation

of teachers with five points. The score at these five points was given the overall rating, which was of great importance for his career development. Once the score is in place, the teacher's questions, weaknesses, and gaps that may be present can not come to light and can not be questions for the inspector. *"The teacher is obliged to conceal all of this in order to avoid the negative impact on his rating, which played a decisive role in service changes at all levels. Transfers, postings, placements in schools of the teacher's preference, but also career developments (promotional wage scales, etc.) depended largely on the general rating of the teacher's marks"* (Παπαβασιλείου, 2008: 153).

The main functions of the school counselor are expanded without being particularly specific in 2 years, such as collaborating with the directors, teachers and pupils in their area (Προεδρικό Διάταγμα 214, Art. 2, 1984), help teachers to realize the deeper meaning of their mission (Προεδρικό Διάταγμα 214, Art. 3, 1984), visit the schools of their jurisdiction at regular intervals and are informed by the directors and instructors about the educational project (Προεδρικό Διάταγμα 214, Art. 4, 1984), while for the evaluation it is only mentioned that they participate in the teacher evaluation process, according to the provisions of the relevant provisions. Corresponding provisions are not issued for the next 8 years, when the interest is directed to other serious problems and especially to the modernization and democratization of the school.

3. Suspension of evaluation (1990s of the 20th Century)

At the beginning of the 1990s, Law 2043/92 on "Supervision and Administration of Primary and Secondary Education and Other Provisions" was adopted, according to which *"responsible for the evaluation of teachers are school counselors and school principals"* (Νόμος 2043, Art. 6, 6th subpar., 1992), as well as the Presidential Decree 320/1993 on "Evaluation of the work of teachers and educational staff in primary and secondary education", which defines a very simple process of self-evaluation of the school unit with an evaluation report and personal evaluation of each teacher at the end of each school year (Προεδρικό Διάταγμα 320, Art. 2, 1993). Two evaluation reports are drawn up in accordance with the procedure, which, in addition to the descriptive part, also contains a numerical designation and is kept on the corresponding address (Προεδρικό Διάταγμα 320, Art. 5, 1993), without any other consequences for the teacher. The school counselor evaluates the teacher's educational training and pedagogical-teaching capacity, while the school principal's assessment is formulated through their day-to-day collaboration and takes into account the service consistency, accountability and the development of initiatives by the teacher, as well as collaboration-communication with teachers, students and parents (Προεδρικό Διάταγμα 320, Art. 4, 1993). Although the process is in fact really formal and no implications for teachers and school units are foreseen, the implementation of this proposal is suspended because of the trade unions' reactions.

Five years later, a further proposal by the Ministry of Education, which provides for the institutionalization of a series of new evaluation procedures and instruments, is being followed in order to examine the competence of teachers, the performance of school units and, more generally, the effectiveness of the system (Νόμος 2525, Art. 8, 3th subpar., 1997). The heads of the school units, the heads of offices, the school counselors and the newly established Bodies of Permanent Assessors are assigned various responsibilities, such as:

- The school principal prepares an evaluation report for the school unit, which he also runs for the school's teachers;
- The Head of the regional office of education and the Head of Office compose a report on how schools in their jurisdiction operate;
- The school counselor supports the scientific and educational work of the

teachers in his area of responsibility and draws up a valuable report on subjects related to the teacher's academic and didactic competence;

- The evaluation is carried out by the Body of Permanent Assessors, which undertakes the preparation of the evaluation questionnaires for each school unit, the evaluation of the education staff and the centers, units and services supporting the education and the elaboration of a relevant report, the checking of the accuracy upon completion of the questionnaires by students as well as the preparation of a general evaluation report.

This proposal is expanded in 1998 with the introduction of an annual school self-evaluation report drawn up by a five-member committee selected by the club, the evaluation of the school heads and the school headmasters by the school counselors (Υπουργείο Παιδείας, Art. 2, 1998), and the evaluation by the body of permanent assessors of school units, education staff and teachers (Υπουργείο Παιδείας, Art. 3, 1998).

The concept of evaluation of the educational work and the specific solutions to some issues in these two attempts have different content, with greater or lesser divergences, in the various legislative texts, but their common element is that for teachers the pay and administrative development is not directly related to the evaluation processes, not punishing, but more emphasis is put on the attempt to capture the overall picture of the education system. These models are very similar to each other and mainly because they have never been applied in practice.

4. Pilot self-assessment (first decade of the 21st century)

After two decades of efforts to implement a democratic and fair evaluation that satisfies all stakeholders, the interest of the Ministry of Education is more focused on the self-assessment of schools and attempts are made to test experimentally before its final implementation in practice.

4.1 *Pilot self-evaluation programs of the school unit*

Along with its legislative proposals, in 1997 the Ministry of Education started through its consultative structure, the Department of Evaluation of the Pedagogical Institute, at a research level a specific model of evaluation of the educational project, focusing on the collective internal evaluation or self-evaluation of the school unit. *“According to this, an evaluation system tailored to the country's educational data was set up. At the initiative of the European Commission and the supervision of a European consultative group, five Greek schools, in cooperation with 96 other European schools, are participating in a pilot self-evaluation program”* (Αντωνίου, 2017: 29).

Taking advantage of the experience above, there is a second experimental three-year internal evaluation program. The idea is mainly based on collective the self-evaluation processes of the school and, in a selective way, borrows and incorporates certain elements from other evaluation models and practices in order to:

- Ensure the scientific support of school-level factors performing self-assessment practices (Training – Indicative Procedures – Observatory);
- Enhance the systematicity of self-assessment procedures (Indicative Procedures – Quality Indicators);
- Ensure the acquisition of quantitative educational data (School Element Recording Software);
- Ensure the flow of information (both quantitative and qualitative) both between school units and to and from higher levels of educational research,

- educational administration and reception;
- Achieve “cross-checking” of the results of self-evaluation;
- Linking with the production of knowledge from wider assessment studies (Σολομών, 1999).

This project is an innovative step for Greece for its time but its realization remains only at a pilot level and ultimately leaves the impression that it is made more as a European project than to try out an idea that will lead to the creation of a workable model which takes into account the specificities of the country’s education system.

4.2 Assessment for the establishment of teachers

Efforts to adopt a workable and extensively viable evaluation system continued in 2002, but still a strictly hierarchical structure controlled by the central authority, since the regional education directors who assemble the competencies of the regional schools are appointed and dismissed by the Minister of Education. At the same time, the debate on self-evaluation begins, but under the supervision of school counselors and teacher evaluation is linked to the establishment, of a salary and grading improvement and it is mandatory and applies as a priority in the following cases (Νόμος 2986, Art. 5, 2002):

- the establishment of teachers and grading development;
- of the teachers concerned to be judged to fill positions of educational staff;
- of education staff;
- of teachers wishing to be evaluated; and
- any other case he/she deemed necessary.

In this case, a familiar scenario is again applied – the Ministry of Education creates once again a new law with a similar sound, which is not applied in practice again, except for formal post-graduation assessments for all teachers 2 years after their distribution as permanent teachers.

4.3 School self-evaluation – First-time evaluation

And we come up with the latest legislation of the beginning of the last decade, when self-evaluation of school units is being implemented. The procedure provides for (Νόμος 3848, Art. 32, 2010):

- Each school unit, by the end of September, to draw up an action plan with the educational objectives for the school year that is starting;
- At the end of each school year, the school unit prepares a report evaluating the performance of the school as a whole, the achievement of the educational objectives set out in the action plan and the successes, weaknesses and problems encountered during the school year;
- The same report sets out proposals for improvement for the next school year;
- The action plan and the evaluation report are communicated to the pupils and the parents’ club, published on the web pages of the school and the relevant education directorate and submitted to the Center for Educational Research.

It should be stressed that this self-assessment is a complementary form of the institutionalized teacher evaluation by the headmaster and the relevant school counselor, which has not been abolished. The intention of the Ministry of Education is to evaluate schools on the basis of specific sectoral indicators and criteria (quantitative and qualitative). These indicators were identified on the basis of the 16 indicators for the evaluation of school education proposed by the European Commission (Αντωνίου, 2017: 32).

This self-assessment is piloted in the school years 2010-2011 and 2011-2012 and is accompanied by strong reactions from the trade unions. The project is being implemented in 500 school units, which participate voluntarily despite the opposition of many factors.

In practice, the only evaluation carried out in Greek public schools is the self-assessment of school units during the year 2013-2014, which has ongoing support from the web service *Observatory of Self-Assessment of Educational Project* with educational material, application procedures, production of self- , dissemination of good practices, bibliography, and others (Εγκύκλιος 157723/Γ1/23-10-2013, 2013).

This self-assessment was based on the production and use of educational evidence by the teachers themselves. In the process of self-evaluation, evidence is taken of the teacher's portfolio and of the school unit's evidence (quantitative and qualitative data on the educational work provided). This assessment enables members of the school community to get an overall picture of the school situation. During the first stage of the implementation of the institution, emphasis is placed on issues directly related to the improvement of the quality of the educational project such as (Εγκύκλιος 190089/Γ1/10-12-2013, 2013):

- Creating, improving and updating the school's website;
- Forming or modernizing the school's internal regulations;
- Organizing the operation of the Teachers' Association and improving relations with the parent club and the student organizations.

Although it was applied for a school year with strong reactions and in many places with amateur behavior of the responsible ministry and the teachers, it is an innovative improvement project for Greek education and it leads to the effective start of the change of structures, processes and culture in the school unit, in recognizing the relative autonomy of schools, in increasing the degree of freedom of teachers in the implementation of their work, and in respecting the parents and students who are still far cut off from the educational process in public education in the country.

According to school reports, the implementation of school self-evaluation has had several positive results, including improving the pedagogical climate, awareness and active participation of pupils and teachers in the design and implementation of educational programs and innovative actions and enhancing in-school training. However, negative points such as increased workload have been noted, as some procedures in implementing the Action Plans had been particularly bureaucratic and time-consuming, as well as the lack of financial resources, equipment and tools to implement the Action Plans. Also, the schools reported that the negative intervention of the trade unionists resulted in the cautious attitude of many teachers towards the work of self-evaluation and their non-participation in the program (Αντωνίου, 2017: 33).

5. "Teacher's performance assessment unfinished" (2014-2015)

Then, in 2014, the application of the personal assessment of all teachers began according to 5 categories of criteria, see Table 1.

Table 1. Criteria for teacher assessment (Προεδρικό Διάταγμα 152, Art. 14, 2013)

Category	Criteria
1. Educational environment	1.1. Dissociative relationships and expectations
	1.2. Pedagogical climate in the classroom
	1.3. Organization of the classroom

2. Design, programming and preparation of teaching	2.1. Degree of perception of the pupils' potential and needs for shaping the design of teaching
	2.2 Goals and content
	2.3. Teaching and educational tools
3. Executing teaching and student assessment	3.1. Preparing students for teaching
	3.2. Teaching and educational tools
	3.3. Student actions during the learning process
	3.4. Introducing new knowledge and student assessment
4. Service consistency and sufficiency	4.1. Formal obligations
	4.2. Participation in the operation of the school unit and its self-assessment
	4.3. Communication and collaboration with the parents and institutions
5. Scientific and professional development of the teacher	5.1. Typical qualifications and scientific development
	5.2. Professional development

School class teachers are assessed on the criteria of the administrative evaluation by the directors of their respective school units and the criteria of the educational assessment by their respective school counselors (Προεδρικό Διάταγμα 152, Art. 4, 12th subpar., 2013).

A four-point descriptive scale is used for the evaluation. The inclusion of the evaluator at a scale of the descriptive scale implies his qualitative characterization as follows: “incomplete”, “sufficient”, “very good” or “excellent” (Προεδρικό Διάταγμα 152, Art. 5, 1st subpar., 2013). Teachers classified as incomplete in more than one of the criteria in one of the categories are totally incomplete, irrespective of their overall grade (Προεδρικό Διάταγμα 152, Art. 16, 4th subpar., 2013). Also, in each training course, a table of inadequacies is created, where they are marked as being totally incomplete and have no right to promotion for 2 years (Προεδρικό Διάταγμα 152, Art. 16, 5th subpar., 2013).

The whole process provides pre-evaluation and post-evaluation meetings with the school counselor to prepare and give feedback to the teacher. The teacher is evaluated in four categories by the school counselor: educational environment, planning programming and preparation of teaching, conducting teaching and assessment of students and scientific and professional development of the teacher (see Table 1). The headmaster of the respective school unit is assessed in the category of service consistency and competence (see Table 1). It makes a particularly striking impression that teachers are limited in their opinion in the evaluation process, as far as they are concerned the self-assessment report and the individual dossier are intended to inform the evaluator more fully and do not bind him/her to his/her valuation judgment (Προεδρικό Διάταγμα 152, Art. 17, 2013). Teacher evaluation is completed with evaluation reports. The evaluation report of each teacher is part of the staff of the register (Προεδρικό Διάταγμα 152, Art. 19, 1st subpar., 2013). Once the evaluation has been determined and announced, a cumbersome bureaucratic procedure of protests is envisaged, which resembles many situations where the law reminds of dogmatic understandings of past times and regimes. Formally there is an opportunity evaluation of heads of staff by the existing ones, which is written, branded and optional. It is submitted to the immediate supervisor of the evaluator, who evaluates and uses evaluations at his discretion (Προεδρικό Διάταγμα 152, Art. 24, 2013).

In general, this idea is a very serious change, in the opposite direction to the proposals of the past 20 years, mainly focused on postponing and delaying any teacher evaluation. In it, the evaluation is performed hierarchically from the highest levels of management in the education system to the regular teacher, following the famous cascade model and its short-term implementation over a large group of people. For the first time there is also a sense of the existence of school counselors who once again assume the role of inspectors with all the proven negative aspects of this position, as mentioned in paragraph 2, although the original idea of their functions is completely opposite. This return to discarded practices makes it possible for the relevant legal acts to be regarded as a kind of restoration. It should also be stressed that the measures are too strict, rather they fear the rated ones and give unlimited rights to the assessors, and at times create even the impression of revanchism. It seems somewhat arbitrary or dilettante to be taught for a few hours by directors and consultants, and then to delegate such great rights, with almost no responsibility, to solve such serious issues as the professional status and prospects for the development of their colleagues. Given the politicized and highly subjective selection of people for these posts, it can even be assumed that the law was designed to empower these teachers even more than the Minister of Education. It is also noteworthy that many activities are being redrawn in unnecessary detail, which can be expected to sharply increase the responsibilities of those employed in education in a very short period of time without the possibility of adaptation. The fact that every tradition of teacher assessment in the country at this stage is interrupted should not be forgotten so that it can be expected that its implementation would lead to a number of serious and justified objections, endless conflicts in all directions, serious manifestations of subjectivism mainly expressed in encouraging reckless teachers and underestimation and punishment of serious people in the personal preference of the evaluators and any kind of influence of various informal groups in the teaching environment or in society at large. In this sense, it is very important to consider what assessment such teacher assessment should receive.

As a guarantor of the quality of pedagogical work as well as the application of this method to the teacher's performance assessment, an independent and subordinate to the Ministry of Education institution is established under the name Authority for Quality Assurance in Primary and Secondary Education, which is expected to monitor, study and evaluate the implementation of the education policy in primary and secondary education as planned, evaluate the quality of the educational work of the school units and other decentralized departments of the Ministry of Education, supervise the evaluation processes of teachers, evaluate the evaluation systems of the teachers and identify weaknesses and ways to address them (Νόμος 4141, Art. 1, 2013).

The application of this model begins in the school year 2013-2014 with the training of education officers (Regional Managers, Education Directors, School Advisors, School Managers) on the Valuation Procedures to be implemented. In the summer of 2014 the evaluation for education executives, i.e. regional directors, heads of education, education managers and school counselors, was completed. This is followed by the evaluation of the head masters of secondary and primary schools, heads of nursery schools and multidisciplinary municipalities, as well as the heads of administrative departments, which never end and the results are not used anywhere. In practice, it can be said that once again, the evaluation has been proposed and not implemented, but this is in favor of education in the country this time.

6. “Self-assessment of school units on hold” (after 2015)

Currently, a two-year self-assessment of school organizations is expected to be implemented (I.E.Π., TO ΠΑΡΑΤΗΡΗΤΗΡΙΟ ΤΗΣ ΑΕΕ), at the suggestion of the authorized Institute of Educational Policy according to the internal evaluation or self-assessment is the emergence of the school as the main body of planning and evaluating its educational project. In particular, the implementation of self-evaluation at school:

- It does not aim to control, but to improve the quality of the educational project;
- Identifies weaknesses, clarifies problems, creates conditions for initiatives and undertaking innovative actions, creates conditions for improvement of educational practices;
- Provides teachers with the opportunity to realize in a specific way the particular operating conditions of the school;
- It mobilizes all the factors in the educational community, strengthens the relationship of trust and reciprocity among them, promotes the change of school culture;
- Promotes cooperative attitudes, highlights positive educational activities, dissemination practices, disseminates good practices and points to areas for self-education and training;
- It cultivates co-responsibility and self-commitment as it involves teachers in jointly decided actions and binds them to their own plans;
- Supports the upgrading of teaching and pedagogical practices, the promotion of innovation and the development of supportive and offsetting practices;
- It enhances the better management and operation of school units as well as the effective utilization of human resources;
- Contributes to continuous feedback on the design of educational policy and the definition of training and other interventions.

In the first year, the assessment passes through 4 stages:

1. Determine the composition of the working groups, the indices on which they will work, see Table 2, and the chronograph for the remaining stages of the year;
2. The evidence available in the school for the formation of the overall image of each index (files, printed and electronic, correspondence, minutes, opinions – judgments of teachers, pupils, parents) is investigated. Each Working Group prepares a proposal for a General Assessment of each Indicator, submitted as a suggestion to the Plenary of the Teachers’ Association for the final evaluation of the image of the, and a quantitative score is made on a scale of 1 to 4;
3. The plenary session for the final evaluation of the indicators and the overall picture of the school. The needs of the school are hierarchy and the action plan to be implemented from the next school year is selected. The title of the action plan and the corresponding indicator are recorded in the school's annual report. The plenary session completes the general assessment process by defining the group that will be responsible for planning the action;
4. A General School Assessment Report is drawn up.

Table 2. Groups of indexes for evaluation of the school organization on the basis of the thematic framework for self-evaluation by the Institute for Educational Policy (I.E.Π., TO ΠΑΡΑΤΗΡΗΤΗΡΙΟ ΤΗΣ ΑΕΕ)

Axis	Sectors
1. Means and resources	1.1: School space, logistical infrastructure and financial resources
	1.2: Staffing of the school
	2.1: Organizing and coordinating school life

2. Leadership and School Administration	2.2: Managing and exploiting means and resources
	2.3: Exploitation, support and development of human resources
3. Teaching and Learning	3.1: Development and implementation of teaching practices
	3.2: Development and implementation of pedagogical practices and student assessment practices
4. Climate and Relationship of the School	4.1: Relations between teacher-pupils and students
	4.2: Relations of the school with parents and collaborations with educational-social institutions
5. Improvement Actions	5.1: Educational programs and innovations, supportive and compensatory interventions
	5.2: Develop and implement action plans to improve educational work
6. Educational Outcomes	6.1: Studying and learning students
	6.2: Achievements and progress of students
	6.3: Individual and social development of pupils
7. School results	7.1: Achieving the objectives of the school

In the second year implementation of the action plans.

Although this model is the last one and should have taken into account the weaknesses of previous proposals, there are a number of serious weaknesses such as:

- When the Pedagogical Council is self-assessing and decides the future development of the school organization, prerequisites for creativity and autonomy are created within the fully centralized educational system of the country, which does not allow for such phenomena;
- It is noticeable that no intervention by any other institution or authority in any form such as monitoring, control, consultation, inspection, reporting, etc. is envisaged and this creates the feeling that this is a rather superficial and improvised procedure;
- The concept of quality is almost unclear, which would seriously hamper the work of a pedagogical council without giving specific guidance;
- At the end of each period produces as many reports as the number of schools in the country and the very handling of such a large amount of texts is more of a problem than it is useful to serve as a basis for feedback on planning central education policy and choosing the most appropriate changes accordingly.

As good countries can be noted the following:

- The two-year period also seems to be adequately chosen because it makes it often for the members of the Pedagogical Council to officially ask at the sessions the question of the direction the school is developing;
- The constant task of carrying out various activities could play a unifying role for the individual efforts in the working groups and the collective as a whole, thus further contributing to improving cooperation and communication between teachers, and so also to increase the sense of responsibility, empathy and personal commitment to improving the quality of the educational service offered.

7. Conclusions

Obviously, the situation is inconsistent with the recommendations of the European Institutions, pedagogical science, practice in most countries in Europe, North and South America and Australia, as well as public expectations of state education in the country. In conclusion, it should be stressed that it is necessary to provide answers to a number of questions as to which changes need to be made, which models, methods, criteria and procedures are best suited to the application of specific conditions, how the teacher assessment tool will be linked to the high expectations of such an activity and the mandatory objectivity at all levels and by all participants.

In our opinion, the mentality of the Greek society and, in particular, teachers is not ready to be subjected to a personal evaluation that will lead to an objective assessment, especially where several people individually or in a committee will decide in which direction each teacher will develop. It will be subjective, pre-planned and calculated according to the considerations and plans of individual people or groups, will be politicized, will cause a lot of damage and its benefits will be questionable. We recommend that the self-assessment of 2013-14, in which formalism is to a large extent overcome in contrast to the targeting model, has been improved and supplemented, and has proven in practice that the potential of Greek teachers can work to identify the weaknesses and improve the quality of the educational, a service offered by public schools in the country.

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The Role, the Function and the Organization of School Libraries in Greece

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Abstract

The article analyzes the concept of “library” and after a general historical retrospection of the creation, organization and operation of libraries, concluding that the development of libraries is determined by the social, economic, cultural and educational needs of each age. By observing the field of education we see that the modern education addresses the challenges of the new multidimensional world. In Greece the first remarkable efforts to create school libraries began, at the end of the 18th century and this process continues up to this day. An important moment is the school year 1994-1995, when the program for the modernization of school libraries that concerned 500 schools started. In 2006 the network was expanded with 266 new libraries of EPEAEK (Operational Program of Education and Initial Vocational Training) and in 2018 a new framework for the establishment of a system of school libraries network in primary education was applied.

Keywords: school libraries management, educational system.

1. Introduction

The history of libraries is part of the history of culture and it is clear that libraries are developing in conditions of social, political and cultural maturity. School libraries in particular, are institutions which were mainly developed in the 20th century and are closely related to the design and implementation of each country’s training program. *The School Library Manifesto* for school libraries states “that they are an integral part of the educational process” (IFLA/UNESCO, n.d.).

The use of the book in its context is often indicated by the personal motivation of the student or teacher who reads it and consists in the collective and individual search of printed or digital texts. “Escaping the monotony and compulsion of school class, the library is offered to promote reading and reading improves the student's relationship with the book” (Dressman, 1997: 161).

Modern education addresses the challenges of the new multidimensional world. And many new educational programs give perspectives for exploiting the functions of a school library. The student's usual relationship with the book in the school’s curriculum has the mark of obligatory and utilitarian use of knowledge that ignores the age specificity, individual interests and personal needs of each student (Ποσλανιέκ, 1990; Κατσίκη-Γκιβαλου, 2008).

A school library though a systematic pedagogical act of acquiring the student with the book and reading, may overcome the mandatory nature of the use of the school manual and the knowledge-based to the curriculum and the goal of each school to become a media center and a self-training center (Κοψιδά-Βρεττού, 2011).

At national level, as an applied educational policy, school libraries are very recent in our country. Following Greece's international trends, with the Article 43 of the Law 1566/1985 provided the establishment of a library in each school. In fact, this issue is more relevant to the implementation of the Ministry of Education establishment of 500 school libraries in secondary education, under the 2nd CSF (1st Operational Program of Education and Initial Vocational Training – ΕΠΕΑΕΚ). Their establishment started with 50 libraries in 1999, expanded to 450 in 2000, and another 266 five years ago.

But also at an international level, the use of information sources from the library – where they existed – has not been satisfactory, at least until the last decade of the previous century, as demonstrated by an EFA study (*Education For All*) (UNESCO, 2000).

Globally, however, there is a gradual change. It is recognized the contribution of the *school library*, or “information center” as it is called in some European countries, to the implementation of an effective education policy, particularly in the face of the challenges facing our modern digital age. Indicative the international organizations International Federation of Library Associations (IFLA), International Association of School Librarianship (IASL), and European Network for School Libraries and Information Literacy (ENSIL), with their joint declaration in April 2010, they called for a “library for each school”.

Finally, conclusions are drawn. The library is not a regional, complementary element of the school institution. It is no luxury or gem or pretext for progress. It is a necessary element and indicator of high educational policy.

2. The concept of the library

2.1 *Library's definition*

“Library is the collection of books with a certain classification for the purpose of preservation and dissemination of recorded knowledge and information in general” (Μπριτάνικα, 1996: 187). Or, according to another definition, it is “the collection of printed and audiovisual material, concentrated in a space for study, research and entertainment. Most important is its contribution to information, scientific research, education, training and entertainment of a population” (*Παιδαγωγική Ψυχολογική Εγκυκλοπαίδεια*, 1989: 972).

Already in the 14th century, according to the *Oxford English Dictionary*, the word “library” meant the place where books are kept for reading, study and reference. However, it also means the building, the hall, containing the collection of books for public use, for the members of a society or part thereof. The concept of handling and managing the collection exists since the 19th century. It is the only service devoted exclusively to the collection, preservation, distribution, transmission and securing of the most effective use of the records of a culture from the society of which it is part (Gates, 1990).

2.2 *Historical review*

The development of libraries determines the social, economic, cultural and educational needs of each age. They seem to be prosperous in societies with political and cultural maturity, in times when individuals have the time and resources to develop cultural and intellectual activities.

The principle of the existence of libraries is located in the first steps in the history of humanity. The first materials used (plates, papyrus) did not allow easy retrieval, followed by codes during the first Christian years and books after the 15th century and the discovery of typography. The first collections were purely archival in character, political and commercial documents in palaces and sacred texts in temples. Later they were enriched with works of literature and philosophy. In the Middle Ages, they included scriptures (sacred religious texts) and commentaries (detailed annotations of texts), while during the Renaissance they were enriched with the classical works of Greek and Latin literature. “In the 19th century, with the expansion of university education in Europe and America we saw the creation of public libraries, and in the 20th century, the research libraries. The explosion of knowledge has created the need for special libraries. The technological developments of the 20th century provided libraries with audiovisual media, electronic databases, networking with other libraries and information sources” (Τόγια, 1997: 2).

The Sumerians, the Babylonians and the Egyptians in Antiquity used to keep libraries in temples and palaces. In the Hellenistic period, the library of Alexandria dominates, while in the Roman, the generals used to transport whole Greek libraries as war loot (Gates, 1990; Τόγια, 1997).

During the Byzantine period many libraries were operating in churches and monasteries. The same is true in Western Europe with the spread of monasticism and the art of handwritten books copied in scriptoria. In the Arab world, at this time, large libraries are provided by Baghdad, Tripoli and Cordoba. In the period of the Renaissance (14th-15th century) gradual control of education and books passes from monasteries to universities. With Gutenberg’s discovery of typography many libraries are being developed. The printed book breaks the monopoly of the education of the few and opens the way for Enlightenment.

The 17th and 18th century is the era of the development of scientific methodology and the systematization and organization of human knowledge. Many collections and systems are created to classify them. The Library of the British Museum (1759) and several national libraries were established.

Folk and thematic libraries appear with the industrial revolution in the 19th century. In 1877 the Library Association was established in England, and in America many academic and special libraries were founded. In 1800 the Library of Congress was founded (Gates, 1990; Τόγια, 1997).

In Greece, the first government of Kapodistrias founded the first public library in Aegina in 1829, then moved to Athens and became the National Library, the largest in the country. In 1834, libraries were set up in the capital cities and provinces and in 1835 in all primary schools.

2.3 Role and library functions

The purpose of the library is to monitor the course of knowledge, protect it, develop it and transmit it. Of course, its role varies in time, but its main features are the following:

- Preserving the accumulated memory by collecting the written monuments;
- Dissemination of the information contained in its collections;
- Contribution to education.

With regard to its last role, which includes both the other two, we could add that in countries with librarian development the spiritual center of each educational organization, from primary up to tertiary education, is the library. Often it is at the center of the educational institution. Libraries “collecting spiritual resources that illuminate the practical work” (Dewey, 1982).

The activities that the library develops depend from its goals, the number of the population it covers, its financial resources, etc. Depending on its type, its functions are also defined. Although for all libraries the following functions remain:

- *Library Directorate*: It concerns the setting of objectives, policy planning, budgeting, maintenance of logistical equipment, settlement problems, collection of statistics, promotion of services, etc.;
- *Development of the collection*: Refers to the choice of material depending on the species and the library's objectives (public, academic, special...);
- *Organization of material*: It concerns classification and cataloging. This is mainly the thematic classification (Dewey system, congressional library system, etc.);
- *Services to users*: It concerns the service of the users and mainly the lending and the information services. A lending library offers most of its collection besides informative, rare and precious books and magazines.

2.4 Library classification and automation systems

The most common taxonomic system is the Dewey decimal classification. The first version was made in 1876 by the American librarian Melvil Dewey. Classifies the book according to its content, its subject and draws its philosophy from the classification of species and the Aristotelian model. It divides human knowledge into ten main classes (1-General, 2-Philosophy and Related Industries, 3-Religion, 4-Social Sciences, 5-Language, 6-Natural Sciences, 7-Applied Sciences, Technology, 8-Fine Arts, 9-Literature and Rhetoric, and 10-Geography and History), divided into ten divisions (table of 100 categories), each of which in ten subdivisions (table of 1000 categories), etc. Every item, according to its thematic gets the number that represents the specific topic in the taxonomic table of the system. The integer numbers are subdivided and hence the "decimal". The system is hierarchical.

The congressional library's taxonomy is also another one very much known library system (Library of Congress Classification System). It includes 26 main classes divided into divisions and subdivisions. In his depiction he uses a combination of Latin capital letters and non-capital letters, Arabic numerals (Ντελόπουλος, Η λογοτεχνία στο σχολείο και η σχολική βιβλιοθήκη: η βιβλιοθηκονομική άποψη, 1999, in Τόγια, 1997).

The use of computers and new technology in the libraries' management and control, led to automation (library automation).

So, the system MARC (Machine Reading Cataloging) was developed, which is also the international standard cataloging in a machine-readable format. Later, efforts were made to create "schemes" for international exchanges such as UNIMARC (developed by IFLA), INTERMARC (in Western European countries), or EUDISED (for information exchange in the field of education).

International standardization of bibliographic data content was reinforced by the presumptions of the International Standard Bibliographic Description (ISBD). This facilitates the exchange of bibliographic data based on a standard, such as the Anglo-American Cataloging Rules, 2nd ed. (AACR2), which use English-speaking states (Παιδαγωγική Ψυχολογική Εγκυκλοπαίδεια, 1989).

2.5 Kinds of libraries

In addition to the school libraries, other types of libraries are national, public, university and special libraries.

(A) *National libraries* have as their primary function the acquisition and maintenance of all national production of printed material or audio material that is related to the country. They are also responsible for the bibliographic services of their country and the support of other libraries with their know-how. Maybe the most famous is the American Library of Congress with a large collection of materials. Also known is the British National Library. The Greek National Library was founded in 1829 by the first Greek Government Ioannis Kapodistrias. In our time they are supervised by the Ministry of Education (Τόγια, 1997).

(B) *Public libraries*, or people's libraries, are partially or totally preserved from public resources and accessible to all members of the community. They collect material of local interest, finance cultural programs, and develop educational and cultural activities. Their material is of a general nature to cover the interests and needs of all readers. Special care is taken of the particular circumstances of each region (for example, whether it is urban or rural). There is usually a special section for children.

(C) *University libraries* seek to support and promote production, preservation and transmission of knowledge, research and teaching. The general objectives and the policy of the educational institution determine how it is organized and managed. Its services concern teachers and students. The institution may have a central library with full thematic coverage that serves the whole academic community, or department or school libraries with specialized collections or a mixed organization system, where the two previous forms work together (e.g. the Aristotle University of Thessaloniki).

(D) *Special libraries* mainly refer to specialized collections of private institutions or to sections of popular or university libraries with thematic specialization (e.g. the Library of the Society of Macedonian Studies). They serve a specialized group of people. The collection of such libraries is quite specialized and covers the need for quick information in a field of science. Some include a specific format of material (e.g. map library).

3. School libraries

3.1 *School Libraries: Philosophy, role, goals and relationship with the curriculum*

The school library is the organized collection of books, magazines and audiovisual material in school, for students and teachers. Its goal is to provide the student and the educational staff with access to its material, support the educational process, serve the curriculum and provide learning incentives.

Depending on the services and benefits it can be distinguished by the following “types”:

- As a way of supporting the teaching process;
- As an entertaining reading center;
- As a school-folk library. This type of school library with a dual role (school-folk) was proposed for Greece in the 1980s (Νταή, 1979);
- As an academic library that supports the spiritual elite;
- As a monument (Clyde, 1999).

“A traditional school library contains mainly books. But to build an efficient modern school library, it is necessary the use of information technology. In some countries, the term “school library” has changed to: “media center” for the English-speaking world and “center de documentation et d’information” for the French-speaking world” (Σίβα, 1998: 120).

The philosophy of the modern school library reflects, therefore, different perceptions about the education system and teacher-student relationships. For the teacher-centered model

that judged the performance of the student based on his/her ability to learn the lessons uncritically, the library was not so necessary and in fact was used as an apothecary for books. But as we go to the student-centered model, the teacher is coordinator of learning process and ending the monarchy of one school book. The student is encouraged to visit the school library, choose his sources of information and develop a critical research thought-process. Knowledge is being built progressively and throughout life (Αρβανίτη, 2008).

School libraries need to function as a reading room, as a meeting room, as a classroom, as an alternative cultural space. Their working space must be comfortable, neat, bright, easily accessible. And it needs to have a functional architectural design and distinct spaces, for bookstores, reading rooms, where students, teachers and staff are willing to enter it (King, 1989; Γερμανός, 2002; Αρβανίτη, 2008).

In Sweden, a scientific research was organized by Limberg and Alexandersson in 2001-2002, aiming at studying the students' conceptions of school libraries as learning spaces, from a socio-cultural and phenomenological point of view. Research has shown that students perceive the library as a physical space with books, rather than as a virtual space which gives them access to information and their perception is more dependent on their individual use than the group. Students also handle the contents of a school library, depending on how they experience the space. The library is described as a place where knowledge is not organized in classes and school hours, but as a place where everyone (teachers and students) has access and at the same time a space that allows anonymity and independence. While classes are often associated with monotony and lack of autonomy, libraries appear to be places where someone is able to look for quality work, peace and quiet (Limberg, 2003).

3.2 History of school libraries

Dealing with school libraries was rudimentary because they were regarded as secondary in importance in the area of librarianship and in the field of education. The recording of their history had the same character, as in the thought of many researchers the definition of its concept the school library was very limited. In the bibliography, the history of school libraries are studied in relation to the supposed evolution from the two shelves with books to the corner to modern information center. We can recognize five stages:

- Little collection of books in the classes;
- "The Stone Age" with some books locked in a closet and a responsible teacher;
- A library space without a responsible person;
- A library space with a responsible person;
- A library as part of the teaching and learning process in schools.

Of course some schools start from the fourth stage, others co-exist in the first and fourth stages and others do not at all seek the fifth stage. This lack of a single standard has an impact on the approach of the history of school libraries (Clyde, 1999).

The dominant concept wants school libraries to be a rather recent phenomenon of the 20th century. A tedious start was already existent from the beginning of 19th century, in the western world (Europe, America), but after 1900 school libraries in the present sense were generalized.

In Australia we can talk about this institution after the Second World War. The researcher Clyde, however, argues that the phenomenon is older. In her work she shows that in England and some other European countries already had school libraries since the 8th century, like the school libraries in Episcopal schools of the medieval age. In the US they can be found from the 18th century and in Australia since the first half of the 19th century (Clyde, 1999).

In the 19th century and at the beginning of the 20th century in America, the dominant educational goal was to consolidate knowledge material and the main used instruments were the school book and memorization. Library material was not considered necessary that is why the first school libraries were not used yet when schools became public. In 1940, the changes to the curriculum and the adoption of the project method further enhanced libraries. Public and mobile libraries come to assist in the work of the school library. In 1945, the American Library Association first published national standards for school libraries (ALA, *School Libraries for Today and Tomorrow*). Already since 1914 ALA has formed a special field for school libraries which in 1951 became a separate department (American Association of School Library Section, AASL). A new age for school libraries was launched with the publication (in the US by AASL) of the *Standards for School Library Programs* in 1960, of the *Standards for School Media Programs* in 1969. Elizabeth King believes that the educational changes which affect the role of the school library are, apart from institutional and administrative changes, changes in the timetable program and the influence of technology (King, 1989).

In England the interest in libraries is also growing. In 1935 the first training for librarians was organized, in 1937 the School Library Association (SLA) was founded and *The School Librarian* magazine was published. In the mid-1950s, the program of public schools was disputed. They returned to the idea of the main courses and intellectual development. Emphasis was also placed on reading ability, in individualized teaching, autonomous study and development of gifted students' special abilities. Science, mathematics and modern foreign languages gained a leap. In 1960, there were libraries in 94.2% of American secondary schools and in 31.2% of primary schools (King, 1989).

The new era begins in England in the 1980s. The LA is upgrading its standards in 1973. The SLA gives instructions that take into account new educational trends, the single school movement, individual learning, new educational methods and the use of multimedia. The library is now central to the school program (King, 1989).

In the European Union, the first common text on the role of libraries is in 1998 (European Parliament, *The role of libraries in modern societies*). Some years ago in 1990, on a council of its ministers, the EU characterized libraries as a treasury of material, valuable both in the cultural field and in scientific, technical and economic development (Σκανδάλη, 1990). They acknowledged that this treasure needs to be improved, such as in America and Canada and that there are great differences between North and South Europe. At the same time, UNESCO in cooperation with IFLA is active around the issue of school libraries. In 1998 the School Manifesto Libraries was formed and validated the following year (Κοφιδά-Βρεττού, 2011).

3.3 Experiences of other countries

The institution of school libraries has become established worldwide. It's got different institutions: the school, the public library, the municipality or the community. "Most of them belong to the public education system and are funded by the state. In general, the teaching staff with the collaboration of representatives of the student community, assumes the libraries' administration. The libraries are housed in the school, led by librarians working closely with the teachers" (Οικονόμου, 1998: 80). Differences and parallel paths can be noted in different countries.

Since 1968, the year in which the education system was changed in France, the word "library" was replaced by the expression "*centre de documentation et d' information*". All documents used by students and teachers are kept here. In the curriculum of the school one or two hours are free and devoted to the work that the students must do in the library (Σακελλαρίου, 1998).

In the early 1970s in the Federal Republic of Germany was developed the first regulations for school libraries and began experimenting on the collaboration of school and public libraries.

In Denmark school libraries have been organized by the authorities since 1920. Great growth occurred in the 1970s, when it was legally prescribed to have a school library in each school. Students and parents participate in the selection of the material granted by the central offices of the country (*Παιδαγωγική Ψυχολογική Εγκυκλοπαίδεια, Λεξικό, λήμμα σχολική βιβλιοθήκη*: 4665, 1989). Libraries operate in all schools, which are called “pedagogical service centers” and students and teachers visit them on a daily basis. 75% of students visit them at least once a week. They are the center of school life. The school librarian is a teacher with postgraduate education in the librarianship. He teaches knowledge management and develops cultural actions (Espholm, 1998).

Portugal has developed a program similar to Greece, 15 years earlier, since 1980, funded by the European Union and changed its legislative framework.

With the introduction of the unified lyceum in 2000-2001, Cyprus attempts upgrading her school libraries in order to serve the lifelong acquisition of knowledge and skills. A plan for the operation of the library, for the training of existing curators was drawn, in order to take on the responsibilities of librarians and for the training of teachers for the use of the school library in didactic practice (Ερωτοκρίτου-Σταύρου, 2007).

In the rest of the world, providing manuals and creating schools libraries is mainly based on external funding from international organizations, governments and civil organizations (non-governmental, religious, commercial, youth organizations, etc.) (Montagnes, 2000).

3.4 *School libraries in Greece*

At the end of the 18th century and before the Greek revolution in 1821, valuable school libraries (in Dimitsana, Zagora, Ioannina, Ambelakia, Chios, etc.) were founded. They contained small collections of manuscripts and printed texts and were often donations of former students who excelled abroad. Larger libraries were operating in schools, academies, museums and monasteries and were supported by Greek rich people of the time (Χαραμής, 1998; Αρβανίτη, 2008).

With the establishment of the Greek state, the Government tried to strengthen the institution (relevant laws are: the Royal Orders: “Βασιλικά Διατάγματα. 8/20-11-1835, 8-11/1836, 28-10/1855, 28-3/1869”), but without a consistent and stable political line. Some state book dispatches began from the warehouses of the Aegina Island, House for Orphans, but libraries were enriched with offerings of affluent citizens, grants from the municipality and donations by writers or publishers (Ματθαίου, 1989).

In particular, the Royal Order from 1835 signed by King Othon provided the creation of libraries in all public schools and their management was temporarily assigned to schoolmasters and schoolchildren. Unfortunately, this Order was not implemented. Mainly because usually there were not enough buildings, the books were non-renewal, the absence of a specialist staff was present and the new institution of school libraries met serious economic problems. But most of all, planning by the State for the development of one network of school libraries that would connect their function with teaching was nonexistent (Μπουζάκης, 1998; Ντελόπουλος, 1998; ΥΠ.Ε.Π.Θ., 2003).

In general, in the majority of the legal acts the school’s headmaster appointed a teacher as the head of the library, a committee was recommended to approve the appropriate books and to operate a different library for pupils and teachers (Αρβανίτη, 2008).

In the 20th century the Royal Order from 30 November 1901 and the decision of the Ministry of Education from 22 December 1901, for the school libraries, set out their enrichment with “appropriate books” from a list drawn up by the Society for the dissemination of beneficial books defined the rules of operation. The Law 4397/1929 referred to their annual credit, while the Law 5045/1931 established the way of their financing. The books they would include would be of two categories: didactics aids and for free reading. In 1933 the Law 5911/1933 was issued which states that a student library will be operated under the responsibility of the Teachers’ Association.

One hundred and fifty years after the first Royal Order with the Presidential Order 1566/85 attempted to upgrade the institution. The Article 43 again sets out: “In each primary and secondary school a library will operate and a teacher will be appointed as responsible. The library’s material will be approved and supplied by the school committee” (Νόμος 1566, 1985). At a national level, the Ministry of Education, with a special committee, is responsible for compiling lists from which books will be selected (*Παιδαγωγική Ψυχολογική Εγκυκλοπαίδεια*, 1989). In both orders from 1835 and 1985 a lack of design realism is present and there is no provision for regulation, role, purpose and objectives.

Many legislative texts follow to fill this gap in the period 1994-1999, when the Ministry of Education with funding of the 2nd European Community Support Framework makes more effective intervention implements the first, about 500 school libraries, in the secondary education.

3.5 School libraries of EPEAEK (Operational Program of Education and Initial Vocational Training)

The school year 1994-1995 started the program for the modernization of school libraries, funded by the 2nd Community Support Framework, and concerned 500 schools. The choice of these 500 schools was based on anthropogenic, spatial, and social criteria. The study design and development of the school libraries network was made by national counseling. It referred to international standards for space, collections and staff, and related to the program for the period 1995-1999.

The project was implemented in two phases: (a) pilot implementation with the creation of 50 libraries, and (b) the creation of the other 450 libraries.

In 2003, with a new decision of the Ministry of Education (ΥΠ.Ε.Π.Θ., 2003), containing the new operating framework for 500 new school libraries. The network belongs to the Office of School Libraries, a service in the structure of the Ministry of Education, which supervises their operation. In 2006 the network was expanded with 266 new libraries of EPEAEK (Operational Program of Education and Initial Vocational Training). From 13,480 book titles, the teachers in each school had to select 5,000 titles with a quota per topic for staffing the library.

A new framework for the establishment of a system of school libraries network in primary education was applied in 2018. Each school library, as defined by the ministerial decision (Υ.Π.Ε.Θ., 2018), is among others:

- (a) An area of asset management and lending;
- (b) An alternative environment for learning, socializing and promoting reading;
- (c) An information unit and center of cognitive resources;
- (d) A supporting tool for the organization of teaching;
- (e) An Internet access center and an open information world;
- (f) A field of aid and development of critical and informative literacy.

The development of the school libraries network system of primary education is based on the already existing and operating school libraries, which are housed in an autonomous space of the school unit and have a sufficient number of books. The school libraries network system

remains open and is expanded with the registration of new members, following a relevant invitation to schools, by the Ministry of Education.

3.6 *The school library in the 21st century*

Educational needs in the 21st century are not simply confined to the student's ability to read and write, but to their ability to convert the information they receive from their school, the books, and the environment in general into knowledge. This synthetic ability is the basis of education and the library is called upon to play a decisive role in this process. So libraries must be fully integrated into the educational process and be an integral part of the school and work for the service of the student community (ΥΠ.Ε.Π.Θ., 2003).

According to the *Report of the International Commission on Education in the 21st Century* there will be four educational pillars for students: *to learn how to get knowledge* (apprendre a connaitre), *to learn to act* (apprendre a faire) (competence), *to learn to live with others* (apprendre a vivre ensemble), and *to learn to "co-exist"* (apprendre a etre). More important is the fourth pillar, as the 21st century requires from everyone more spiritual independence, criticism capacity, harmonized with a strong sense of personal responsibility for the achievement of common goals (UNESCO, 1999).

It is not enough, therefore, only to link the school class to the Internet for a modern school in the 21st century. A new way of learning is needed for students who will live and work in a complex informational environment, to distinguish what is valid, reliable and important, what is lasting and what is ephemeral. The main consideration is that in the 21st century, an illiterate will not be the one who does not know to read or to write, but to the one who does not know how to learn, to forget and learn again.

In these schools of the future, essential parts are the school libraries, because teachers cannot achieve this new assignment alone. It is an excellent opportunity for school libraries to teach students how to appreciate any information critically and competently. Thus, libraries seem to be at the beginning of a "renaissance" (Mondloch, 2011).

When it comes to Greece, school libraries will play an even greater role in particular after the implementation of the "all days schools", the new curriculum and the introduction of new lessons such as: visual arts, theatrical education, music, computer science, etc., (Κυζικις, 2015), but also by developing lifelong learning structures such as the alternative schools (Debrenlieva-Koutsouki, 2017).

The global interconnectivity (Internet) provided by information technology requires new skills and techniques that prepare students to live and work in the 21st century. School librarians are vital partners in creating schools which will prepare their students to learn through a wide variety of sources and communication channels. Libraries become dynamic learning centers for schools of the "information age". Using the "guided research" method students with skills and competences are facing the challenges of an uncertain, changing world. That is why the role of school libraries in research learning is essential. Their role has evolved and follows the changes in education. Studies in the United States and Sweden over the past decade have shown the importance of collaborating with librarians and teachers to implement research learning, for the passage from the simple exploration of a subject to deep understanding and have demonstrated the positive correlation between school performance and the existence of a school library (Kuhlthau, 2010).

In conclusion, we can say that fondness for reading is not inherent or obligatory, it is acquired through education and not in a short time. It battles illiteracy and prepares students who

can help for the cultural evolution of their society. School libraries can really play their part in educating the future citizens.

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Values as Phenomena of Culture

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Abstract

This article offers a version of understanding values as elements of culture. As a fundamental idea, Adam Smith accepted the classical theory of labor value, but with a significant generalization of this idea from the economic context as a special case to the general theoretical level of social philosophy, in which values are understood as products of any, both practical and intellectual activity. The principle of social egocentrism and interpretation of the main categories of values are also proposed.

Keywords: value, product of labor, person, thing, sign, institution.

1. Prolegomena

The body of philosophical knowledge called *axiology* (from Greek *ἀξία* – value, and *λόγος* – word, theory) deals with the issue of values. Everything created by people, that is the product of their work, is *valuable* because people can not remain indifferent to the fruits of their labor. If I spent part of myself, my time, my energy, my talent to create some thing or some idea, then in them, as in the mirror, I see myself. I am biased towards the fruits of my labor as to *incarnation* of myself, embodiment into flesh, objectifying of my ideas, to the fruits of my labor, I admire them, or turn away from them, I love them or hate them, I see something mine or someone else's in them, i.e. created by other people and not for me, and thus alien and strange, and perhaps hostile (Kryukov, 2015: 56-60).

In *existential* (from Latin *existentia*) aspect, the value consciousness has an emotional nature, and therefore it is binary, dual: “yes – no”, “good – bad”, “bonum – evil”. However, values are not personal, but social in nature and they are components of social psychology, and therefore in social ontology they are social emotions, i.e. experiences that have acquired a social character.

In the *essential* (from Latin *essentia*) aspect of values, it is permissible to formulate the principle of social egocentrism: I value something else because in this other I see myself, I can not remain indifferent to myself. Everything else in society is myself in the transformed form of the product of my activity, the result of my efforts, and, consequently, I myself am in the external – an objectified, embodied form. Of course, the pronoun “I” is used here more figuratively: I am a man. But in the everyday sense this principle is fully applicable to each of us, including me personally.

2. Values as elements of culture

In regard to the values, it is acceptable to formulate the principle of *social egocentrism*: I appreciate anything else, because there I see myself, and I can not remain indifferent to myself. Everything else in society is myself in a converted form of the product of my work, the result of my efforts, and, therefore, it is me in the outer, i.e. objectified, materialized form. Of course the pronoun “I” is used here in a more figurative way: “I” is a human. But in the everyday sense, this principle is fully applicable to each of us, including me personally.

To *define* the value we can formulate the following proposition: *the value is a measure of the cost of physical or spiritual efforts of human to the creation or development of elements of the natural or social environment* (Kryukov, 2018: 75-81).

Firstly, it's not about how many calories a person spends in the process of creating a product. Take a sculptor: he works very hard physically, but the result of his work is the artistic image. On the other hand, a person can spend some minutes, so it seems. For example, Byron or Shakespeare could write an impromptu ballad or sonnet. But to write a valuable line, it took them years and years of the formation of the poet's personality, improving poetic skill and blossoming of the talent.

Secondly, it should be noted that the mastering of whatsoever – natural or cultural – is also a very time consuming job. Think of yourself when you were become comfortable with the new shoes bought in the store; or wearing a “too tight” new dress or pants that do not perfectly fit; the “disturbance” with the fingers when you just started to learn how to use the computer keyboard. To master a thing to means stop to notice it, to achieve such a position that it does not interfere, to make the thing became a part of yourself. I remember being in the first form when we were taught to hold pens for writing. The wooden sticks with steel feathers seemed to be the logs to us; fingers went numb, and we stuck out our tongues and panted with the effort to write hooks and ovals. But month and years passed by and here I do not notice a pen in my fingers: the movement became automatic, the stereotypes work, the fingers do not need to be controlled – literacy became *mine*: it went into the shadows, and I stopped to notice it. It is akin to me and became a continuation of the hand.

Thirdly, mastering occurs equally in respect of the natural objects as well as the artificial culture products. If nature initially appears as something external and alien, the alien and external to society is something that has been created by other people, but it may become mine, if I spend time, effort and will to master it. I learn from other people to repair anything in the house; I read books written by other unfamiliar to me people; I admire the images created by strangers; finally, I suffer or become happy, depending on how a work of art influences me, whether social environment helps me to achieve something in life or creates obstacles.

The values are binary in their modality, i.e. they can have both positive and negative sides for the people, that is why that all values appear in pairs: good and evil, beauty and ugliness, glory and shame, honor and dishonor, fairness and self-will, justice and voluntarism, etc. However, negative values are values too, because humans create them too, so the term “anti-values”, which can be found in different contexts, is no more than a figure of speech. The anti-values are like antimatter in physics: it is the same substance, but differs only in the electric charge of the micro-particles. However, like matter and antimatter, values of positive and negative charges annihilate, destroy each other in a collision.

Karl Marx introduced a great formula: human works together with others even when apparently he's doing it alone. Take as an example the hero of the novel by Daniel Defoe's *Robinson Crusoe*. Once on a desert island, Robinson built a house there, shepherded a herd of goats, cultivated the field and made boats. Moreover, with him the storm cast ashore a toolbox, but he had to be able to use these instruments of labor! Therefore, it can be argued behind working

Robinson had been a huge crowd of people who had invented ax and saw, had thought of a way of building houses and had selected varieties of cereals, which eventually were grown, had brought up Robinson and, more importantly, had taught him to hew and saw, to build and to plow, to shepherd and to shoot, to boil and to fry: in short, to *live actively*! Hence the *principle of Marx* is that labor as a specifically human activity has a public character.

3. The types of values

Typology of the social values unfolds in the *social square*: four components of the structure of the social system. They are *people, things, signs, and institutions* (Kryukov, 2014: 523-527).

People are reasonable human beings, who become like this due to mastering things as a result of practice. Man refers to things objectively, i.e. he identifies the vital, essential content in them, makes the object of activity an item of production. People are themselves products of labor of their parents, grandparents, nannies and caregivers, teachers and educators, masters and tutors, lecturers and professors. And because education of the human person requires a lot of time and effort of many people, the man is the most labor-intensive product, and therefore the greatest value, which *type* is called *personalized* (from Latin *persona*).

Things are artificial objects, created by people as a result of processing of natural materials, made from this materials to meet the vital needs of people. These are values, bearing the imprint of human attachments and means to achieve human goals. People acquire human quality solely by virtue of the mastering of things, and things become artificial solely by virtue of the creation and mastering of them by a human. Because man does not do anything “for no special reason”, and all his actions have a very definite meaning, i.e. the purpose as the idea of the future as the product of labor, the artificial things unlike fragments of nature are informative, because in them invisibly (Implicitly! Virtually!), there is a human himself. Due to the fact that things are designed to meet our material needs, i.e. needs in matter and energy, they form a special type of values: *utilitarian* (from Latin *utilita* – use) values.

People and things are the primary elements of society. However, on the basis of primary cells arise secondary elements of society, or *modified* form of people and things. Institutions and signs act as such.

Institutions (from Latin *institutum* – establishment) are the organizational forms of social life, the aggregate *social roles* as matrices of human behavior, where these roles are represented as transformed, i.e. people modified into secondary product. Assume that there is a certain social role: for example, a post of a Dean of the Faculty. So, there are service instructions prescribing all actions to the dean, defining his rights and responsibilities, and it is a form. Who will do it all – John Smith – is important, but under the indispensable condition of performance of these official functions. There is a human as a “natural person” like any of us; and there is a human as a “legal person”, i.e. an official in the office, a defendant in court, a deputy in Congress, etc. And a human as a legal person behaves not as he would like to, but as he is prescribed to. This is a social role (Kryukov, 2016a: 84-87).

We all play a variety of social roles on a daily basis. Having come to the university, you are a student or professor. Out into the street you are a pedestrian. Having got on the bus, you are a passenger. Having come home, you are a son or a father, a husband or a son in law, and in each case there are its own rules of conduct: one can be rude to one's mother-in-law, but not to one's wife; one needs to command a son, but not a mother, etc. Social roles and social status define the person as they are usually recorded in the documents. The fact that the person is a citizen of the state is certified with a passport; a diploma confirms the completion of higher education; special certificate proves that a person is a professor. Thus, the document is a form of objectification of

social roles.

Similarly, public institutions themselves are objectified and reified for the most part. A university has not only legal, but also the actual address, academic buildings, sports center, cultural center, campus and so much more. All of this is not just a property, but the “body” of this organization. On the pediment of the entrance to the main building the large letters make up the *name* of the organization, in all buildings, there are plates with the name of the University, on the doors of classrooms and offices, there are pointers of what is located there, or what kind of officer works there. So the space of university is organized.

Everywhere are the indicator boards showing the start and end of services, office hours of the officials or there is also a timetable of lectures and seminars at the dean’s office. So the work of the university is organized. All institutions are functioning likewise: shops and cafes, administrative bodies and cultural institutions, and so on. We can never confuse a function of two adjacent buildings in the city center: the City Hall and the theatre. Architecture structures clearly tell us: here is the theater!

Signs are the represents of things. If the word “presentation” means “submission”, the demonstration, the prefix “re” means “again”, “once more”. When we show someone not the thing itself, but what replaces it, we use the sign. In the science of signs *semiotics* (from Greek *sema* – sign pointer), there is the basic definition of sign: *it is a thing that stands for another thing*. It is in this sense we say that the sign is a transformed, i.e. the secondary form of things. What are the signs for? (Kryukov, 2016b: 36-40).

In *Gulliver’s Travels* by Jonathan Swift, there is a wonderful episode when Lemuel Gulliver finds himself on the flying island of Laputa. Where he, among other things, meets a group of philosophers, skeptics, who are struggling with the ambiguity and even polysemanticism in language. For example, when we say the word “hand”, then what actually do we mean? What is it: a part of the body at the end of the arm, consisting of a thumb, four fingers, and a palm? The cards dealt to one or all players in one round of a card game? A pointer on a dial, indicator, or gauge, especially on a clock? Or we come in the hours of attendance and ask if it is possible to see Mr. Whatshisname? And his secretary answers: it is not here and will not be! What does it mean? Who, then, is the head of the department? The meaning of words and expressions are detected in the contexts, but Laputa skeptics started to solve the problem radically. They suggested to opt out of words and point the finger at the right thing or show it to the interlocutor, so to speak, “live”.

It turned out that skeptical philosophers at first filled their pockets with all sorts of gizmos, then began to drag behind the knapsacks and sacks with various objects, but then took the hand carts and finally cartloads of different stuff. And what if the thing we want to speak about is very heavy and non-transportable, is far away or left in the past and now it has disappeared? What to bring? Of course, as a satirist, Swift caricatured the situation, but philosophers-skeptics really existed in ancient Greece, for example Pyrrho, but the Greeks did not reach such extremes as in Laputa.

Meanwhile, some skeptics were right somewhere. If any sign of things figuratively “stands on its behalf and on its behalf” it is quite possible to argue that the original in the origin of signs is the *autosemiotic relation*, namely: *every thing is a sign of itself*. Indeed, if in a shop window we see the hat, we understand that this store sells hats and in it you can buy a hat and a cap, and a panama. If we see on the road at the side of the pedestal a battered car, then we are likely slow down on a dangerous part of road. If we see the installed sculpted statues of buffalo and bear in front of a building, it is clear that this a stock exchange, and not a hotel or a swimming pool. Signs are invented when autosemiotic relation is difficult or even impossible to implement. Then people create new things, the only purpose of which is to represent the first kind things that we can not have, as such, but of which we can know, that is to have an idea about them, their image. Correlating with the latter, we will be able to understand what is meant.

You can use anything you like as signs: sounds, images, smells, gestures, but *symbols* (from Greek *σημα* – *semion*, and from Latin *symbolon* – sign, contrast) are the most commonly used as specifically designed and well adapted to meet the challenges of communication, exchange of signs. Symbol is not a part of the subject, as *indication signs*, say, traces on the ground or fingerprints on the surface of things, even though such signs are particularly interest criminalists. Symbol is not a “portrait” of things like image signs: drawings, paintings, photos, pantomimes. A symbol is something entirely relative, which relation to the subject, to the primary set thing is purely conventional (from Latin *conventia* – agreement). We just had agreed – and all agreed with this – that the \$ sign is a dollar sign, & replaces the word “and”, and % expresses the percentage or hundredth of a certain value.

4. Totals

From the foregoing, we can conclude that values are social phenomena, which are determined by the active nature of man. A person loves or hates something in which he embodies himself, whether it be children, things, signs or social roles. In the products of activity, the existence of man himself continues as an exercise, as an objectification of himself – his forces, energy, talents, genius.

5. Conclusion

The proposed concept of values allows us to understand the source of values and the essence of the value relationship as the emotional experience of any human achievement - as the success or failure of the result of efforts and therefore as a matter of pride or regret and disappointment.

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Intercultural Competence in the Professional Training and Qualification of Education Specialists in Bulgaria

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Abstract

Modern development of educational practices and policies brings more requirements to the professional profile of education specialists and requires searching for better options for the improvement of their professional training and qualification. On the other hand, the multicultural context and the need of creating a tolerant environment in education focuses on the importance of developing educational specialists' intercultural competence as a crucial professional prerequisite. This paper focuses on the university training practices in Bulgaria and attempts to define the problem fields of intercultural competence, its content and its representation in the curriculum and syllabi used for the training of the educational specialists. The research covers two aspects. The first aspect refers to the theory and offers a critical analysis of the current educational standards in the context of intercultural competence. The second aspect refers to practice and describes the real opportunities for the education specialists to gain intercultural competence throughout their training and qualification.

Keywords: Education specialists' qualification and training, intercultural competence, professional competence.

1. Introduction

There is no doubt that education specialists at all levels of the education system need a wide range of skills and competencies to address the new challenges. Their professional training and qualification as an integral characteristic of their professional profile generally refers to the acquisition of specific knowledge and abilities for effective education practice in strong relation with the skills and strategies for creating and maintaining a positive and motivating working environment. Nowadays, in nearly every European country multiculturalism is a common experience in education institutions. For teachers, this multicultural dimension is a big challenge. Intercultural competence becomes an intrinsic part of their professional training and qualification. It is seen as a developmental process of formal and informal learning and in the context of education specialists' professional development can be summarized as the capacity to see and analyze the world from different perspectives, to learn to listen and negotiate in diverse and complex environments, and to connect to the worlds of the others in order to challenge and expand their boundaries (Jokikokko, 2010: 28).

¹ PhD student.

After the introduction of National Standards determining the professional development of education specialists in the Bulgarian educational system, some crucial features and functions of their professional qualification have been outlined in terms of intercultural competence: (1) theoretical knowledge and practical skills conducive to good practices in the field of intercultural education; (2) strategies for understanding and identifying children's need to express their cultural identity; (3) organizational skills which enable one to create an appropriate environment facilitating and fostering children's socialization; (4) strategies for recognizing and counteracting cultural stereotypes and their effect on student's perceptions; (5) appropriate methods and teaching techniques in a multicultural environment that promote appreciation of cultural diversity; and (6) positive attitudes towards different cultural groups in the school community and skills for working in a multicultural environment.

All these aspects require a special approach to the curriculum design and professional training of education specialists in the context of different opportunities for intercultural competence development and improvement at all different levels of their qualification, including university training and post-university professional qualification and lifelong learning programmes.

2. Method

In order to ascertain to what extent the existing syllabi and curricula comply with the new requirements regarding the intercultural competence level of education specialists in Bulgaria, a content analysis method has been applied as a reliable tool. It provides an objective analysis of the content of education specialists' university training curriculum and syllabi, their qualification descriptions and other supporting documentation specifying different aspects of the educational process, and of education specialists' professional training, qualification and requalification. The obtained data, grounded on the documentation framework, highlights both quantitative and qualitative aspects, and reveals some important facts and trends in education specialists' intercultural training. The analysis covers different BA and MA university training programmes for education specialists in the field of pedagogy, pre-school and primary school education in the seven biggest Bulgarian universities with a tradition of providing training and qualification to education specialists: Sofia University "St. Kliment Ohridski", South-West University "Neofit Rilski" – Blagoevgrad, Shumen University, The University of Veliko Turnovo, Trakia University – Stara Zagora, Plovdiv university "Paisii Hilendarski", and "Angel Kanchev" University of Ruse.

In order to determine to what extent education specialists recognize the intercultural competence as an important aspect of their professional qualification, a survey has been conducted with 50 specialists in the field of education and 50 university graduates with degrees in Pedagogy, Pre-School Education, and Elementary Education. They were asked to rank six fundamental components of their professional profile according to the importance they attach to each of them (1 = the least important, 6 = the most important). The components were related to knowledge and proficiency in the teaching subject, interpretation skills of subject theories and instructional practices, integration of standards into curriculum and instruction, intercultural understanding and negotiation, assessment skills and strategies, further engagement in professional development and improvement. Afterwards the components were presented to them on two separate lists of knowledge and skills respectively, and the same teachers and students were asked to state to what extent they were important and necessary. There are not any significant differences between the opinions of the two groups, therefore they will not be discussed separately for the purposes of our analysis.

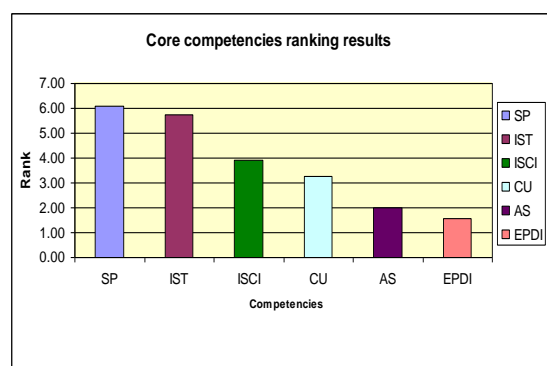
3. Results

The results of the content analysis of the existing documents regulating the professional training and qualification of education specialists in Bulgaria reveals two different approaches in terms of development and improvement of the intercultural competence as an aspect of education specialists' professional profile. In only two universities curricula provide a systematic and effective strategy for development and improvement of intercultural competence through a variety of core subjects and elective courses on intercultural matters. A small number of programmes offer some elective courses on intercultural education. The majority of BA programmes do not include any courses exploring intercultural issues. Only from the description of some other courses it becomes clear that different topics require development of separate skills for working in a multicultural environment, but the approach to achieving this goal is fragmentary and vague. Wherever subjects dealing with intercultural competence exist in the university programmes, they belong largely to the realm of elective courses, and cover problems related to: (1) early intercultural education; (2) European intercultural dialogue through education; (3) educational interaction in multicultural environment; (4) developing children's intercultural competence; (5) Bulgarian language teaching and learning in multicultural environment; and (6) intercultural communication. In only 3 out of 32 BA and MA curricula included in the research there is a subject or a course on intercultural education in the list of the core disciplines.

Furthermore, the results of the survey show that both groups of respondents give precedence to practical skills and competencies over theoretical knowledge. They agree that besides being professional and motivating, education specialists should be creative, patient, conscientious, approachable, fair, authoritative, humorous, and understanding, should show enthusiasm for their work, but they do not recognize intercultural competence as an important prerequisite for their professional development.

The majority of respondents show a limited understanding of intercultural competence, regarding it only as an awareness of different ethnic groups, which creates more stereotypes rather than breaking them.

Another tendency emerging in our analysis is that intercultural competence is mostly represented by a number of additional training programmes and courses for professional qualification, but this additional professional qualification is ranked as least important.



Key:

SP - knowledge and proficiency in the teaching subject,
 IST- interpretation skills of subject theories and instructional practices,
 ISCI - integration of standards into curriculum and instruction,
 CU - intercultural understanding and negotiation,
 AS - assessment skills and strategies,
 EPDI - further engagement in professional development

4. Discussion

The analysis of the current situation in Bulgarian universities shows that the wide range of knowledge, skills and attitudes relevant to the issue of intercultural competence is hardly taken into consideration in the curriculum design of university programmes, but it is nonetheless declared to be one of the main goals of qualification requirements and standards. The BA programmes hardly offer any opportunities for development and improvement of intercultural competence as a compulsory component of the professional qualification of education specialists, which would enable them to create an appropriate working and educational environment both tolerant of cultural diversity and respectful of individuality.

The negative tendency of neglecting intercultural competence in the training of education specialists affects the curriculum design of MA programmes, too. Only three of the MA programmes included in our study involve intercultural education and aim at developing intercultural competence.

A number of post university requalification courses and programmes appear to compensate for the gap between the university training and the standards specified in the normative acts. An information register for the requalification programmes of the educational specialists has been created and maintained according to the Education Act of Republic of Bulgaria. As of May 2018 this register includes a variety of programmes geared towards the development and improvement of education specialists' intercultural competence focusing on: (1) ethnic and religious tolerance and reflection in an intercultural educational environment; (2) developing adequate knowledge, skills and competencies for teaching and interacting in a multicultural environment; (3) developing practical skills and teaching techniques and strategies for working effectively with children from minority groups or refugees; (4) intercultural models of different types of interaction in a pre-school and school educational environments, or between the school and the family; (5) general approaches, methods and strategies for teaching in a multicultural environment; and (6) introduction of good intercultural teaching and learning policies and practices.

In most cases, education specialists' understanding of intercultural competence narrowly focusses on two goals: (1) successfully integrating children from minority ethnic groups into the mainstream classroom; and (2) providing opportunities for these children to gain proficiency in their mother tongue.

Despite the fact that intercultural competence is often considered to depend on communication skills in a foreign language, which can facilitate understanding between people from different linguistic and cultural backgrounds, foreign language acquisition is not among the priorities of education specialists' training and qualification. We certainly cannot expect them to be proficient in all the languages or dialects spoken in a given community. However, developing a certain level of linguistic competence will facilitate effective intercultural communication for educational purposes and in an educational environment.

The detailed analysis of the current situation of the basic professional training and qualification of education specialists shows that university programmes must be further developed in some of the following directions: (1) providing opportunities for observation and analysis of integration processes in an educational environment, considering the specific interpersonal and intrapersonal specifics within various ethnic and cultural groups that affect and facilitate different aspects of intercultural understanding and meaningful communication; (2) developing strategies for dealing with conflicts based on cultural misunderstanding and differences in the educational environment, so that both sides of the conflict may be equally and fairly treated with respect to their cultural and ethnic values, and the conflict may be resolved; and (3) developing strategies to

overcome communication barriers due to cultural differences, stereotypes, discrimination or prejudice. Developing intercultural competence is a particularly challenging task, for a well-developed intercultural competence is always multifaceted, and comprises many heterogeneous components. This inevitably creates contradictions, but this is not a reason to underestimate its value for the education specialists' university training and qualification. Intercultural competence should not remain something marginal or exceptional in university studies. The existing additional forms of post-university qualification through various training programmes are also important, but they cannot fully compensate for the current deficiencies.

5. Conclusion

Although intercultural education deals with applied aspects of the educational process, and its organization, appropriate conditions and efficiency, intercultural concepts are better presented in theory rather than in the education practice and formal professional training and qualification of education specialists. To achieve optimal professional development in terms of intercultural competence, education specialists need: (1) knowledge, skills and a positive attitude in order to work effectively and appropriately in an intercultural environment; and (2) a reflective awareness of different cultures and specific cultural values and behaviour. The formal university training of education specialists should include a wide range of intercultural situations and practical solutions. The post-university programmes have the capacity to enhance intercultural competence, but they fall short of achieving this goal.

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Social Life of Orpheus Imagery: Constructing and Negotiating National Identity¹

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Abstract

It is a truism today that antiquities are valuable resource of symbolic capital of the modern nations. Therefore in many research fields a strong focus can be seen on the uses/abuses of the past in constructing national identity of the “imagined community” of the nation. I isolate the figure of Orpheus whose Thracian-ness fuelled “the grand national narrative” in Bulgaria, in the last few decades. It is studied in the context of the shared, connected, and entangled history of the Balkans produced by Bulgarian, Romanian and Greek scholars. Their valuable reflexive and critical studies of the usable past are fruitful for the development of new perspectives in the academic space. The “eye of anthropology” gives priority to cultural phenomena and makes it possible to evaluate these imageries as cultural products in specific contexts. They are embedded through different media in everyday life which produce a number of representations – municipality emblems, narratives, films, monuments of the fabricated “national hero”.

Keywords: antiquities, symbolic capital, national identity, nature of sources, limits of interpretations, management of origins, everyday life, banalized nationalism.

1. Introduction

This article focuses on Orpheus imagery as a *case study* of the uses of images and symbols from the past which play powerful role in the present. Along with archaeological finds most often interpreted by ancient Greek imageries these symbols flag national identities legitimizing modern territorial boundaries and their ethnic realities. Therefore the focus on the figure of Orpheus is not a study on Orpheus *per se*, but on the dominant lines of its representations in antiquity as resource of historical tradition and cultural capital of the nation. Since the 1940s there is a strong focus on the uses/abuses of the past in constructing national identity of the “imagined community” of the nation. B. Anderson opened up new possibilities for anthropological studies of different nationalisms producing valuable insights. In the 1990s a burgeoning corpus of research on ethnicity, cultural identities and politics appeared revealing their strong impact on the field of archaeology and classical studies. Thus it appeared that nationalism is the context in which

¹ This text was presented on the Bulgarian/Norwegian (Bilateral) Conference in Bergen. The conference *The Myth of Orpheus* was a side event to the exhibition *Legends in Gold. Thracian Treasures from Bulgaria*. It was organized by the Norwegian Institute for Cultural Heritage Research (NICU) and Bergen City Museum, on 8-9 November 2017.

ancient symbols – archaeological materiality and mythic figures – played considerable role in the political and cultural realities accepted by the people (Meskell, 1998). The active role of the past in everyday life therefore is an important research field. This kind of studies reconsiders the boundaries between science, society and academia.

I tried to isolate the imagery of Orpheus and its Thracian-ness as it fuelled “the grand national narrative” in Bulgaria in the last few decades. It is so imbedded in the popular imagination of the Bulgarians today that the Greek venturing to use the image of Orpheus is considered to be a misused claim. Popular assumptions are “defended” by academics who appeal to the state to protect culture-historical heritage from foreign encroachments. Orpheus has acquired the image of ancestor of the Bulgarians (Marinov, 2012; Lazova, 2016). The “social drama” arising out of groups committed to common history and sharing common values or interests is concerned with the question “whose is Orpheus”.

It turned out however that Orpheus cannot be isolated from the context of the shared, connected, and entangled history of the Balkans revealed in the critical and reflexive studies of the usable past (Daskalov & Vezekov, 2015). The imagery of Orpheus is a sample for tracing in a “longue durée” perspective the process of its becoming a national hero in Bulgaria. This is a perspective which reveals the figure as relational and produced with different scales of intensity (Todorova, 2015). It makes sense of different genealogies of the national(ist) programs on the Balkans and the logic of the asymmetric development of their discourses.

2. Heritage and the past: Theoretical lines

The progress made by the historical sciences in their cooperation with the social sciences leads to some fundamental understandings: any historical totality – in this case the mythical entity of the Thracians and their Orpheus – is not self-evident. The question is how this totality or entity is achieved? What kind of knowledge is obtained, who needs this knowledge. And something more important is to underline an enormously significant but often unappreciated distinction between “heritage” and the past. Heritage is by its nature a social activity embedded in a changing contemporary context – an ever changing array of objects and symbols, a complex mosaic of artifacts, images, monuments and customs that demand to receive meaning. The past in contrast to heritage is one of the most virtual realities. We can never recreate the past as it actually was (Ranke). We can only create our discourse which is filtering the facts and is arranging them in a harmonized usable totality. We can only speculate on the human “essence” of past culture by piecing their surviving tangible and intangible fragments together with the glue of our emotions – this glue comes from the hopes, fears, ideologies of the time in which we live. This glue creates the inspiration of the modern nation builders who are in general scholars dealing with the past (Lowenthal, 1985; Silberman, 2015). This understanding leads us to the contemporary reflexivity in the research which focuses on the appropriation of the past by the historiographies of the modern nation-states. The past represented by historians and archaeologists attracted the popular imagination mainly concerning the deep roots and ethnic origins proving our “ownership” over the past.

3. The nature of sources: Limits of interpretation and beyond

The greatest challenge in this *case study* is the nature of sources. From one side, Orpheus imagery and its Thracian-ness is represented by ancient Greeks among many other associations of his origin with other places. From the other side, it is lacking indigenous written source material or native literary accounts of the Thracians. Their customs therefore are viewed through Greek eyes. Most ancient writers discuss peripheral regions only incidentally (no participant observation) when involved in diplomatic policy. The authors neither understood nor

spoke the native languages therefore any interpretation of native customs or institutions is filtered through the Greek notion of otherness. The Greek and Roman accounts of the Thracian life are product of different setting with its own interests (Archibald, 1998).

The Thracian-ness of Orpheus is the Greek association with a geographical space called by them “Thrace”. “Thrace” is a geographical expression the meaning of which depends on speaker’s perspective. Since the mid-1980s maps are treated as value-laden images which are able to represent the existing social stratifications, economic order or cultural conventions in a given period. Thus the physical extent is infused with social intent (Guentcheva, 2005). Therefore problems of origins, continuity or national unity are supposed to be associated with geographic dimensions. The unity of space called ancient Thrace is imagined by the geographical mythology within the frame of the national discourse. All geographic definitions of this territory filled with multifarious *ethne* are given in different times imagined by a range of representative Greek and Roman authors describing it as their “otherness” (Marinov, 2015: 15). Claims to shared ancestry and territory constitute a discourse that may or may not have any relationship to an “objective” reality. Therefore, the geographic space – ancient and modern – has fluid limits whose boundaries differ in different contexts and contents and have to be constantly defined and redefined. It is important to note also that any geographic discovery is going hand in hand with simultaneous invention of the region – the two processes are in fact inseparable. The discovery of a place puts the important question how people deal with differences (Todorova, 1997: 116).

The study of ethnicity in the ancient Mediterranean has experienced a radical revision in recent years. It becomes clear that the 19th century *blood-and-soil* primordial models of ethnic groups are used successfully mostly in political debates – usually nationalistic. Today ethnicity is increasingly modeled as an instrumentalist discursive identity to which an individual may or may not ascribe. As for the Thracians we are not able to understand their own identification.

The seminal texts known from Herodotus – the earliest prose source – couple *Orphikoi* with *Bakhikoi* and *Pythagoreioi* (2.81) and *Zalmoxis, Pythagoras and the Getai* (Hist. 4.94-96) and supply us with the fundamental knowledge about the “otherness” of the Thracians. Scholars consider however that there is no obvious way of subtracting from such isolated texts what might have been non-Greek, i.e. Thracian (Archibald, 1999: 427-469). These early Greek speculations enter a number of heterogeneous and isolated texts from different periods and are used uncontrolled to shape the needed imagery of Orpheus. Ancient texts represent the “otherness” by several categories of Thracians the most usable of them being the association with the typical Greek cliché about the barbarian “alien wisdom”. It is represented by the mythical singer Orpheus and by some concomitant figures as the Geta Zalmoxis who preached that nobody actually dies (Marinov, 2015: 15). Provided the nature of sources it might be established an enormous deficiency in the knowledge about Thracians. This fact presupposes the fabrication of a number of hypothetical constructions which are mobilized in different contexts to serve different national ideologies. The “eye of anthropology” (Appadurai, 1996) gives priority to cultural phenomena and therefore makes possible to evaluate these imageries as cultural products of the “imagined community”. They have to be understood within a cultural matrix and mainly as consumption of signs (Featherstone, 2007; Lazova, forthcoming).

The deficiency in the knowledge about the image of Orpheus in Greek literary tradition is complicated by the lack of “domestic” Thracian epigraphic and iconic monuments (Rabadjiev, 2008). Scholars note also that the Greek myths concerning Thracians and the realities in Thrace are confused and confusing. Ancient authors generally showed more interest in myth and philosophy than in cult practice (Archibald, 1999: 427-469). The coupling of archaeological data with various forms of the imagination of Greek poets and philosophers is the usual interpretative frame practiced by the Bulgarian culture-historical approach. Therefore new criteria by which an indigenous Thracian tradition can be distinguished from the Greek imagined otherness of the Thracians.

Orpheus is a seminal figure used in constructing prestigious past. It is a well-known fact that national states on the Balkans emerging as a result of secession from the Ottoman Empire in the course of the 19th century used history as a preferred resource for nation building. In the search for origins and in order to forge collective identities through history (historical narrative) the newly emerged nations needed a past exclusively their own. In the process of sorting out one's own past and disentangling it from that of the others many ethnonyms, political formations, mythical figures as desirable components became ethnicized, i.e. they receive ethnic characteristics. This process requires the past to be recast and re-signified in order to fit the national(ist) expectations of pure ethnos with clear cut ethnic boundaries and territorial continuity. Thus the politics of the 20th century have so impacted scholars that the political fragmentation on the Balkans has been re-inscribed in the ancient landscape. Different national narratives developed from one side in continuous historiographical battles with one another but from the other side modern Southeast European researchers studied, quoted, and even copied each other (Daskalov & Vezekov, 2015: 1-9).

The territories inhabited by the Thracians in antiquity are nowadays divided by multiple modern national states – primarily Romania, Bulgaria, Greek Thrace and Eastern Greek Macedonia, Turkish Thrace and also areas of northwestern Anatolia, parts of Serbia, the Republic of Macedonia, the Republic of Moldova and Ukraine. In many of these countries the study of the Thracians is not of major national or ideological relevance. But in Romania and in Bulgaria the national ideologies are interested in the symbolic promotion of the Thracian cultural heritage as “ethnic” ancestry as the most valuable heritage in the management of origins. These studies are part of the search for “national specificity” as well as for proving the “autochthonous” character and historical “continuity” of these ethno-nations in the territories of the modern states. Therefore, a comparatively analyzed uses of antiquity of Romania and Bulgaria is inevitable.

4. Inventing ancient ancestry: Romania

The above mentioned coupling of several ancient figures organized in groups reveal the fact that Romania and Bulgaria are the strongest candidates for promoting their ancientness as ancestral phenomenon. In these two countries scholars, writers, local experts in antiquity, political activists have created enormous amount of writings (Boia, 2010²; Marinov 2015). Among all national southeast ideologies the Romanian national discourse is challenged by Western scholars. The ancient roots of the Romanians were contested by E. R. Roesler (1871) as J. Fallmerayer (1835) challenged the ancient origin of the Greeks. These “Western attacks” activated the fabrication of “authenticity” and historical “continuity” of the Romanian ethno-nation in the territories of their modern state. The Greek scholars activated their *laographia*, but the Romanian historiography has shown the earliest and greatest interest in the symbolic promotion of ancient cultural heritage and its “ethnic” ancestry. About the middle of the 19th century the search for ancient origins activated the “Latin” kinship and thus the problem of ancestry seemed clarified. Small is by that time the contribution of the “autochthonous” Dacians to the historical “continuity” of the Romanians and it is marked in the term “Dacian-Romanian synthesis”. This interpretation was launched by the so called “Latinist School” considered to be an extreme hair of the Transylvanian school active from the end of the 18th century. By that time archaeological research and linguistic arguments are not still in the agenda of the continuity discourse on the space of Dacia and Rumania of today. The “furnishing” of this millennium turned into preferable topic of the scholars (Boia, 2010; Marinov, 2015).

² The Bulgarian translation of Boia is used: Boia, L. (2010). *History and myth in Romanian consciousness*. Sofia: Kritika i Humanism.

The things changed after the publication of *Did the Dacians Perish* by B. Hasdeu (1860). Possessing an enormous fund of knowledge in the field of linguistics, philology and history, his “interdisciplinary” approach leads him to unexpected intellectual constructions. Practicing his intellectualism he produced in fact arbitrary, but seductive and therefore confusing inferences. His influence on the historical studies is enormous, but not in the sense of disciplining the scholarly field. His ideas became popular in the perceptions concerning the origin of the Romanians. He launched the notion of the role of the Dacians in the formation of the Romanian people which deepened the roots of the nation’s origin (Boia, 2010; Marinov, 2015).

The processes of professionalizing the field of history can be outlined in the 1880s of the 19th century in Romania. The newly educated scholars as N. Iorga appeared with their exacting methodology in the spirit of this time reorganizing the Romanian historiography. The change of the paradigm was realized by the well-known Junimea literary society active after 1860s. Its program tended to change the people’s attitudes towards the past. The members of this society were educated in the Western universities which followed the evolutionary concepts of the development of society and culture. Thus the German *Altertumswissenschaft* methodology based on objective studies of documentary data was beginning to become popular. The well-known Ranke’s formula turned into historiographic ideal of a “critical school” which tended to synchronize the Romanian and German scholarship. It supposed to reconstruct the history without political and ideological pressures. The critical approaches in the “new Junimea history” put the Latinism aside which was supposed to overcome the mythologies in the historical discourse from the 1870s on. So the study of facts became more precise but the main trajectory in the discourse remained the same. The critical spirit of these scholars however reflected in the historiographic culture of Romanian historical writing as it represented the contemporary paradigms of the Western scholarship in its evolutionary aspect (Boia, 2010: 57-66).

On the turn of the 19th century a new trend in the nationalist orientation becomes visible. The focus is on the specificity of the Romanian culture and it triggered the autochthonism as national value. A book from the 1880s *Dacia before the Romans* (G. Tocilescu) turns to ancient sources rejecting the theories claiming the German/Gothic or Slavic ethnic belonging and asserted their Thracian character. From this time the Romanian scholarship treated the Getae and the Dacians as one and the same people. An important question appeared concerning the religion. It was in the context of wider discussions on Christian orthodoxy as one of the specificities of the Romanian people. Thus the alleged Getic “belief in immortality” associated with the figure of Zalmoxis mentioned for the first time by Herodotus (*Zalmoxis, Pythagoras and the Getae* (4.94-96) entered the space searching for specificity of the Romanian national character.

A voluminous work on *Prehistoric Dacia* written by an ethnologist and historian in 1913 (N. Densusianu) considered the geographic space of Romania as the cradle of a mighty pre-historian *Pelasgian empire* created about 6000 BC. It embraced Europe, Mediterranean region, North Africa (Egypt) and a greater part from Asia. Thus the Carpatho-Danubian region turns to be the motherland of all European and other civilizations. This megalomaniac genre is rejected later as chauvinist fantasy mainly by scholars as V. Parvan reappearing later by the beginning of the World War II in Romania and in the 1970s in Bulgaria.

The key figure in the interwar period is V. Parvan and his *Getica* from 1926 (The name *Getica* is used in the 1980s for a Bulgarian national program in Dobrudja). Educated in the spirit of the German *Altertumswissenschaft* he is the founder of the modern Romanian archaeological school. His methods of research combining archaeological and literary sources filtered through detailed interpretations lead to conclusions in accordance with the national-autochthonic ideology of the period. He introduces a basic distinction between Dacians and Getae from one side, and “south Thracians” from the other, in order to distinguish the Thracians known from the classical texts as drunkards, lazy and vicious people and with uncontrolled sexual behavior. As practitioners of Dionysus cult their image contradicted to the Romanian perception of the Getae as highly

spiritual “believers in immortality”. Parvan considers that the Getic/Dacian religion is ascetic and “aniconic” – a thesis that turns into *locus communis* in the Romanian scholarship and later in the Bulgarian. The Getic religion is also monotheistic and “uranic”, i.e. organized around a sky god which is the supreme god. The practicing of this type of cult is associated with the open air on mountaintops. Parvan’s work opened up the way to recognize the Thracians as ancestors of the Romanians, although the Geto-Dacians acquired the image of sober peasants, monogamous, highly moral and pious people. It contrasts to the “south Thracians” “denationalized” and “uprooted” by the foreign influences of the “chthonization” under the influence of the Mediterranean mentality (Marinov, 2015: 29). Unlike Geto-Dacians, the “south Thracians” were “chthonic” polytheists influenced by Mediterranean religious models and mentality. The Parvan’s Dacia and Romania are a wholeness, a “trans-historical” civilization whose religious, cultural, and moral specificities belong to the idealized autochthonic synthesis (Boia, 2010: 80).

In the 1930s however a methodological debate might be traced in the Romanian historiography which is indicative of establishment of various historical sensitivities. The question concerning politics and nationalism in historiography is debated in the context of the launched offensive of the “new historical school” against the “old school” presented mainly by N. Iorga and the *Historical Journal* issued by him. A group of young historians insist on methodology uncommitted to politics in the historical discourse. Notwithstanding the notions about the origins of the Romanians during this period they are unquestionably associated with the Dacians “*the oldest people in Europe; we are here; the Dacians are an elite people in antiquity praised by the father of history Herodotus; the Dacian religion and the invention that they are the bravest and most just of all Thracians make them evoke the Greek delight; they are the most ancient Christian people in southeast Europe; they are the only people in Europe with prolonged and uninterrupted political life from the foundation of their state even to this day*” (Boia, 2010: 84). In the context of the active by that time Legionary movement in Romania the discourses on the past produced constructions in the most autochthonistic and nationalistic spirit.

5. Inventing ancient ancestry: Bulgaria

In Bulgaria after the 1860s the civilization agenda does not include antiquity as a considerable resource for the nation-building project. The romantic nationalism produced a home-bred constructions (G. Rakovski’s writings and the forgery known as *Veda Slovena*) in which the figure of Orpheus only glimpsed without being included in any serious historical discourse of the remote past. The first scholarly analysis of the “Bulgarian Revival” realized by I. Shishmanov (1862-1928) specifies a lack of antiquity as integral part of the “national narrative” (Daskalov, 2013: 47). The period between World War I and World War II is marked by the traumatic events of the “two national catastrophes” as the Bulgarian historiography defines them. The needed national integration is difficult as it lacks a strong international patron or historiographical movements comparable to the “Latin kinship” or “Daco-Roman synthesis” of the Romanians (philhellenism for the Greeks). It is required then an intellectual mobilization seeking a new perception of history. It appeared something more important – how to transmit this knowledge to the people and to imbed it in a way that they would feel to belong to a “national” culture. Thus the question of how the historical narrative has to reach a total indigenization in order to shape the community becomes crucial.

About the 1920s several tendencies in this direction can be traced to fill the lack of antiquity. From one side, influential studies on antiquity appeared in the process of the institutionalization of the “national sciences” shaping the Bulgarian historical canon. The unquestioned culture-historical approach with evolutionist methodology and its concomitant doctrines of cultural survivalism was based firmly on positivist grounds. Lacks of any attempts during this time and later also to undermine this framework ensure its long existence till nowadays

in Bulgaria. From another side, the characterological rhetoric as part of Bulgarian national discourse began to focus on folk customs as a depository of the “national spirit”. Another important trend has also to be noted. Considering German and French paradigms it appeared a more “scientific” and “theorizing” on national identity known as psychology of the peoples (*narodopsychologia*). This term is still usable in the Bulgarian academia without clarifying the context of its appearance and the purpose of its use. It imagines the nation in outdated evolutionary terms as organic whole with physical and spiritual characteristics re-creating constantly in time and space. Thus a discourse on “national specificity” and its resistance in time was gaining centrality in the intellectual circles.

The professionalization and institutionalization of the Bulgarian *Altertumswissenschaft* owes much to a number of scholars, but the focus must be stressed on G. Katsarov and B. Filov to mention only a few. G. Katsarov’s expertise was in almost all fields of Thracian studies and constructed influential interpretations on problems of geography, political history, and religious studies. They lack an explicit theoretical reasoning about the interpretations of Thracian “ancestry”, but it becomes implicitly clear the typical for the positivist scholarly approach and the caution with which the topic is treated. The study of facts became more precise as the concerns are centered on the positivist notion that more precisely collected data means more knowledge. Katsarov’s conception in the quest for Thracian “ancestry” evaluated in the context of the publications of foreign scholars who insisted on the Thracian heritage in the Bulgarian traditions. Katsarov began to launch the idea that the Orphic doctrine of transmigration of souls has influenced that of the Greek Pythagoreans. Thus gradually the Thracians began to emerge as ancestors with original culture and religion which left its imprint on Bulgarian traditions. Katsarov changed the status of the Thracian culture from “barbaric” to “archaic”. Identical search for “archaic features” was underway in the studies of Bulgarian folk culture. The folklore studies conducted by M. Arnaudov through a prolonged and profound ethnographic practice were presented in voluminous publications. They stayed however away from the obsession with Thracian rooting examining broader geographical contexts in the vein of the *Altertumswissenschaft* scholarship.

Katsarov touched also on the “furnishing” of the Bronze Age with “Thracian-Mycenaean cultural unity” and believed that in Thrace the Mycenaean influence existed down to the classical times. Katsarov added the “Thraco-Phrygians” with their mystic and orgiastic cults that also have influenced the Greeks. Nevertheless, Katsarov did not deny the Greek impact over Thracians in favor of absolutization of the Thracian uniqueness. In the context of the then *Altertumswissenschaft* he established a scholarly analysis of the ancient texts based on his classicist expertise. He inserted basic knowledge on Thrace and the Thracians in the encyclopedic corpuses typical for the time. He collected and published also in a corpus all known items of the so-called Thracian Horseman. (Marinov, 2015: 81-84; Lazova, 2016: 150-159)

B. Filov professionalized the field of archaeology. He isolated Thracian art as much differing from the Greek stylistic. Filov conducted excavations and expeditions which lay particular stress on the archaeological research in the territories of Dobrudja, Macedonia, along the Aegean Sea. This research followed the imagined boundaries of Greater Bulgaria. He elucidated also Thracian-Mycenaean relations which were studied in the context of the European *Altertumswissenschaft*. Later when “Mycenaenizing” was critically approached the institutionalized in the 1970-s Bulgarian Thracology organized an international congress in Rotterdam on the topic of Thraco-Mycenaean relations. (Marinov, 2015: 83-85; Lazova, 2016: 150-159)

Another influential trend following the willingness to identify “specific national traits” is constructed in the point of intersection of the psychology of the peoples (*narodopsychologia*) and “national ontology” emerging from the mainstream of “official nationalist” ideological camp. It followed more radically their anti-modernism repudiating the values considered to be imposed

by the West. In this vein is Sheytanov's compromise which takes possession of Western scholars considering some figures of ancient texts as Thracian. He is placing them in the geographical and temporal context of the Balkans defining thus the Bulgarian-ness. N. Sheytanov is the loudest voice among a number of intellectuals who as counterpart of Romanian figures as L. Blaga, M. Eliade etc. are striving to produce an ontological scheme based on the specificity of their nations. Sheytanov's project of "national ontology" was based on his mysticism which from personal aptitude gradually evaluated into nation-building ideology (Trencsenyi, 2007). The modernization processes are considered to be a tragic split undermining the coherence of the nation. Therefore Sheytanov's attempt is to project this coherence entirely on symbolic-metaphorical tropes in searching for the primordial of the national self. He followed the linearity of the historical sequence posing it in a geographical space of the Balkans as the principal meeting point of the four geographic directions – a kind of *axis mundi*: "a focus of world history", "a bridge between three continents". Thus he mobilized the geographical and temporal aspects of defining Bulgarian-ness in terms of a program of "internal identity building" rather than a program of territorial expansion.

The "Great-Bulgarian worldview", according to Sheytanov, was supposed to function on the Balkans, on the three historical regions of Bulgarian-ness Moesia, Thrace and Macedonia, which harmonically fit into the unitary national type. This ethnic mixture is based on pre-historic and ancient space where the inhabitants are Balkano-Bulgarians and thus autochthonizing history and geography in mobilizing the "national ontology". Moreover, the "Great-Bulgarian worldview" is supposed to function as a religious system defining the Bulgarians as an "elect nation" and the Balkans as the "holy land of Europe" (Trencsenyi, 2007).

Thus some Balkan figures as Orpheus (and Dionysus) began to play a prominent role as archetypal and ancestral divinities even if mythical. On the basis of Western scholarship from the 19th and the beginning of the 20th century (Heuzey, Rode, Perdrize), an alleged Thracian "belief in immortality" was associated with Dionysus, Orpheus, or Zalmoxis. They were based on specific reading of the scattered in various Greek authors' information and steadily rooted in Sheytanov's Balkano-Bulgarian space legitimizing it as territory of "national essence". They are included in the continual development of the Bulgarians beginning with the cult of Dionysus associated with Orpheus and Zalmoxis entering the medieval Bogomils movement in Bulgaria, and ending in the Bulgarian 19th century Renaissance. The mythological tropes of vegetative god resurrected in a human body or the "tragic titanism" in Orphic mythology, centered on the myth of dismemberment of the young Dionysus-Zagreus by the Titans, started to play the fundamental underlying principal in Sheytanov's metaphysical construction. These archetypal figures and their mythology are equalized to Christ resurrection. It was stated that Thrace was homeland of a particular doctrine of immortality – Orphic doctrine of transmigration of souls that had influenced the Greek Pythagoreanism. Thus the figure of Orpheus and its mythology entered the national space and gradually wins the centrality in the "grand national narrative". According to Sheytanov, it was not Palestine, but the "religion-creating" Balkans together with the Thraco-Phrygian Asia Minor that made the Christian world. His aim was to construct the "national essence" of the Bulgarians and thus to make them value their own past as *the bread and the salt* in their everyday life. He contributed for this understanding writing textbooks on Bulgarian history prefaced by the Prime minister and archaeologist B. Filov. There it was stressed on the conventional Slavic/Proto-Bulgarian ethnogenesis totally excluding the Thracians. Sheytanov proposed however to be created a special field of study which he called "Trakistics". Through imbedding these mythological figures in the school education, the attempts at total indigenization of these mythical figures marked a great progress. Its full realization will be achieved during the 1970s, 1980s and later through their institutionalization by the communist regime. It is rightly noted that most of the attempts at undermining this framework of historical narrativity and the corresponding national characterology remained rather idiosyncratic (Trenchenyi, 2007). It becomes visible through the social life of Orpheus during the late socialism in Bulgaria.

6. The “new” rhetoric after the 1940s: Advent of Soviet ethnogenesis

After 1945 the Slavs were imposed as legitimate “ancestors” of the Romanians and the Bulgarians. In the period following archaeologists were obliged to discover sites proving Slavic presence on the territory of modern countries. In Bulgaria, the transition to promoting the Slavs as the “right” ancestors was smoother as the national ideology has Slavic base and the Slavic references never disappeared (Iliev, 1998). About the end of the 1950s the mechanisms of producing knowledge about the past changed. The Bulgarian communism as in many other countries resigned the “internationalism” and came back with “new” rhetoric to the national values concentrated mainly on origins of the Bulgarians and the continuity of the Bulgarian culture. This specific characteristic of historical research was influenced mainly by the Soviet theory of ethnogenesis (Lazova, 2015: 185-208). Methodologically it re-animated the symbiosis of the romantic ideas and the positivistic approaches of the 19th century, typical for the culture-historical approach focusing on ethnicity which never left the Bulgarian studies of the past.

The “liberalization” of the historical discourse was however limited and controlled. After post-Stalinist period in Romanian and in Bulgarian contexts the national mission of the historical and archaeological studies were beginning to be restored. In Romania the interest towards the “Daco-Roman synthesis” has been fully revived. It was up to archaeology, history and linguistics to find “indispensable” proof of the continuity of the “Daco-Romans” and the Thracians on the present territory of the two states. The official state politics in Romania and in Bulgaria gravitated to autochthonism with the specific differences which characterize the “national spirituality” and the moral values imbedded in the attitudes of mind. During the communist regime after 1960s in both countries a dominant doctrine and its rhetoric became extremely “patriotic” in search for origins, in order to be compensated the contemporary problems. It is in this vein that the Bulgarian historians canonized the Thracians as ethnic “ancestors” of the Bulgarians and part of the Bulgarian ethnogenesis. Thus they received the status of being “autochthonous”. Gradually during the 1960s, and with much greater intensity and in the 1970s and 1980s, almost everything from the ideological arsenal of the previous “bourgeois nationalism” was reused and turned into usable past. Two forthcoming events triggered large-scaled institutionalization and research with lavish state sponsoring. It was in the context of two anniversaries that a revitalizing of the ancient imageries of Dacian and Thracian pasts as ancestral became the dominant trend. In Romania it was celebrated 2050 years since the creation of the first centralized and independent Dacian state and in Bulgaria it was celebrated 1300 years since the creation of the Bulgarian state.

The institutionalization of the Thracian studies in Bulgaria called Thracology is in accordance with Sheytanov’s idea from the 1930s to be institutionalized a *Trakistika* (Thracian studies). It was supposed to be established a “complex” research project of the Thracians concentrated in the Institute of Thracology (1972) and in a specialized section of Thracian archaeology in the Archaeological Institute with Museum (1983). Both institutions were supposed to identify the Thracian culture as a distinct historical phenomenon fabricated exclusively from ancient classical texts supported with archaeological data. Thus the Bulgarian archaeology was gradually becoming Thracian, in distinction from the so-called ancient archaeology. The configuration of a dominant ideological and in some sense the only one discourse is beginning to organize all studies on antiquity. The new ideological propaganda began to prefer easy and simplistic interpretations in service of a nationalist agenda instead of developing complicated studies of mutual interaction of ancient cultures on the Balkans (Slavova 2017: 396-410). The new “Thracological” interpretations were framed by various periodicals opened to foreign partners obtaining thus an approval from abroad instead of approaching and applying new paradigms. The forum for international scholarship became the International Congress of Thracology, a number of conferences became also international. This was the time when intensive export of the “Thracian Gold” began. These international relations were controlled in a way that it was possible to pass

over the central discourse, but it was not possible to replace it by other reasonable contemporary one. Moreover, this was the time of great changes in the paradigms of history and their cooperation with social sciences. They opposed the political, ideological and nationalistic reshaping of the past. Following however Soviet scholars, Bulgarian scholarship strongly focused on ethnogenetic issues and began to intensify a discourse of the uniqueness of the Thracian culture. Despite Marxist ideological regime, Bulgarian Thracology demonstrated a special inclination for “royal” and “aristocratic” cults and ideologies of the “elite”. It was probably an effort to overcome the deficiency of aristocratism of the ruling then communist elite.

An important archaeological discovery in 1950s and 1960s of an ancient city of Seuthopolis (the city of king Seuthes III) interpreted as royal residence triggered a study on distinctiveness of the Thracian society and culture. The royal-ness requires shaping it through various data therefore important monographs outlined key trends for the future research (Fol, 1972, 1975). One of them focused on the political history of Thrace attacking the pro-Greek position of the European classical scholarship, which underestimated the role of Thrace as political factor in the Mediterranean. The other one outlined the broad context in which the Thracian culture is realized – the paleo-Balkan heritage of Southeastern Europe. It had already being in the focus of the above mentioned voluminous work *Prehistoric Dacia* (1913) which imagined the geographical space of Romania as the cradle of a mighty pre-historian *Pelasgian Empire* created about 6 000 BC.

By that time, a great amount of studies on Orpheus (Dionysus) had been produced and Western influences were visible mainly in Romanian scholarship. An important figure which triggered the revitalizing of the interwar imagery of Thracian culture and its “sublime spirituality” is Ioan Coman – theologian and classical philologist close to the Iron Guard from the 1930s in Romania, but easily accommodated to the communist regime because of gratifying the communist “patriotic” impetus. Some of Coman’s works were published in Bulgaria which might be supposed to help shaping the Bulgarian Thracological interpretations (study on Zalmoxis and Orpheus in particular). Thus Orpheus enters convincingly the Bulgarian academic space after the national romanticism that forged a compilation of popular songs from the Rhodope Mountains (*Veda Slovena* 1874/1881) and N. Sheitanov’s megalomaniac version of the official Bulgarian nationalism from the interwar period. Through Coman’s works (1950, 1958) Zalmoxis and Orpheus gain an exceptional spiritual role in European history – they promoted cultural values “among Thracians, Greeks and to a certain extent among all Europeans”. Coman saw however the figure of Orpheus as secondary to Zalmoxis who was the more ancient and the more brilliant. Orpheus was only a missionary of Zalmoxis. A big question appeared – was the religion of Zalmoxis Orphic or was the Orphic doctrine Zalmoxian – the Getae, the people of Zalmoxis, are spiritually and morally superior to other Thracians. In 1958 another publication appeared, again in Bulgaria, where Ioan Coman identified Zalmoxis with Christ (Marinov, 2015: 36).

Both Thracologies – Romanian and Bulgarian – active during the 1970s and 1980s, interpreting the Geto-Dacian and Thracian spirituality and its historical continuity, could not be fully understood without taking into account the massive influence of the historian of religions M. Eliade. His intellectual heritage and its influence on many academic fields is a separate topic. Eliade’s methodological eclecticism influenced also the Bulgarian approach in revealing the distinctiveness of the Thracian Orpheus and Orphism (Marinov, 2015: 38-43). A configuration of Thracian Orphism might be considered as the answer of the Bulgarian scholarship to the secondary position of Orpheus proposed by J. Coman. It might be noted that M. Eliade edited about the end of the 1930s a journal bearing the title *Zalmoxis* and in the 1990s the Bulgarian Thracology established a journal on Thracian studies bearing the title *Orpheus*. The importance however of Romanian contribution to the study of ancient peoples and their role in the national projects is acknowledged (or it couldn’t be neglected) by the fact that the 2nd International Congress in Thracology was held in Bucharest in 1976. On this 2nd International Congress of

Thracology every participant in the Congress received the book written by J. C. Dragan (1917-2008). He is a self-made scholar and businessman representing in full scale the ideological evolution of Romanian nationalist factors developed in the communist discourse in historiography. He openly held fascist beliefs before the World War II, but was received many times by N. Chaushescu. He is considered to be the key figure in reviving the Thracomaniac obsession of the past (Marinov, 44-45). His writings are tracing the boundaries of grandiose ancient Thracian space with “multimillenary history” (Dragan, 1976). Still then Dragan’s writings put the question how to draw a line between ideology which produces symbolic ideological meanings for sale and the epistemology. Many scholars questioned this type of writings about past and noted the difficulties to distinguish between professional scholarship and the “grand narratives” fabricated by “grand theories”. Dragan’s foundation sponsored publishing houses, print and electronic media, private university; lavishly sponsored a number of Thracological symposia in Italy and Spain. The 6th International Congress of Thracology was held under the auspices of the Dragan European Foundation in Palma de Mallorca in 1992, whose topic was Europa-Indoeuropea. One of his books is published by the Sofia University press with approving forward by Al. Fol (Dragan, 1992).

Thus under strong influences of Romanian scholarship the “Orphic” question began to occupy the academic space framed by the research field of Thracology and in 1986 it was produced the theory of *Thracian Orphism* (Fol, 1986). It became the trademark of the Bulgarian Thracology. The main focus was on ethnically defined culture which differed from the *polis*-structured Greek world. The royal-ness of Thracian society recognized as a distinctive feature of the Thracian-ness requires to be constructed an ideology, in order to be explained the archaeological evidence discovered both in the past and the newly found archaeological data. Thracian society has been imagined as a centralized territorial monarchy on which an aristocratic “ideology” dating from the 2nd millennium B.C. was developed and was orally transmitted. This society had the chance to remain non-literary and thus the aristocratic elite of the closed society accessible only to initiates was able to transmit the values of the community. This Orphism preceded the Greek one by centuries, as it was an ideology of the “Thraco-Pelasgian community”; this paleo-Balkan oral doctrine preceded the Trojan War. Greek Orphism and Pythagoreanism represented denatured later versions of it. Thus it differs totally from the Greek “classical world”. This aristocratic ideology was “coded” and can be “deciphered” practically in variety of data – megaliths, art, settlements, with their population and religion, tombs, folklore, etc. (see more details of the machinery of Thracian Orphism in: Marinov, 2015: 104, footnote 320).

Considering the permanent tension between facts and interpretations which reach us as various cultural representations, a curious fact however still remains – the version of the Thracian Orphism of Bulgarian Thracology does not rely on a single written testimony confirming its existence. Many scholars even doubt the Greek Orphism. Moreover, as it was already mentioned, the figure of Orpheus itself does not appear in any “domestic” epigraphical and iconic monuments. It has to be noted also that all the main notions used in the construction of the Thracian Orphism of the Bulgarian Thracology have been criticized from the field which they have been taken – initiation, the notion of mysteries and its applicability to non-Greek contexts; solar, chthonic divinities are already emptied of meaning; Apollonian, Dionysian are anachronistic. Nevertheless, a great number of archaeological data are deciphered through this very key of the “Thracian Orphism” of the Bulgarian Thracology. They produced narratives about Orpheus and his Thracian-ness and their reification turned them into “*the bread and the salt of the Bulgarian today*” – the Sheitanov’s prewar appeal from the 1930s is accomplished. The banalized nationalisms operate now with popular ancient imagery making the nation unforgettable taking it for granted (Billig, 2005); thus the narrative concentrates on the territory of the of the present-day nation recognizing “Bulgarian (Romanian) lands in antiquity” – a notion re-produced by schoolbooks, university and museum departments, etc. The valuable past attracted the popular

obsession mainly with the deep ethnic roots of origins and the “ownership” over this brilliant remote past.

7. The “sacred land of Orpheus”: Local contexts, imbedded identities

The “grand narrative” of antiquity inserted the figure of Orpheus as important part of the national history. The figure of Orpheus turned into specific symbol of the Bulgarian landscape embedding particular ideas of Bulgarian’s Thracian origin which fuelled intensively the Bulgarian poetry from the 1980s on (Sirakova, 2017: 423-436). It triggered also the local expertise of Orpheus which was organized in immense book and film production. The “Orphic” interpretation colors the general popular assumption of the Bulgarian remote past. It disseminated the greatness of Orpheus as a figure indispensable for the life of the whole world – he is a historical personality, born in the Rhodope Mountains with achievements in many fields. The tourist industry very easily names different places as “Orpheus cave”, films produced in great variety “the mysteries of Orpheus”, “Orphic schools” performed “authentic” songs etc. (Lazova, 2016: 281-294).

Since the 1960s the canonization of the Thracians as ancestors of the Bulgarians activated the use of Orpheus imagery. Among the multitude of “Orphic” designed values only few would be mentioned. The city of Smolyan in the Rhodope Mountains organized out of three small villages in the 1960s had to receive its emblem. It was produced in the 1970s where the traditional form of medieval shield is replaced with the Orphic lyre, as a result of the activism of the local expert on Orpheus imagery. The fabricated values function as municipality emblem. Since 1960s the canonization of the Thracians as ancestors of the Bulgarians activated the “biography” of Orpheus imagery. The city of Smolyan received its emblem produced in the 1970s where the traditional form of medieval shield is replaced with Orphic lyre. It is due to the activism in promoting the figure of Orpheus on the basis of local expertise.



Figure 1. The Lyre of Orpheus as a municipality emblem of the city of Smolyan in the Rhodope Mountains

The imbedded Thracian ancestry of the Bulgarians motivated an artist’s inspiration who states that “Orpheus is Thracian which *automatically* refers to us – the Bulgarians”.



Figure 2. The legendary figures of Orpheus and Euridice are monumentalized in the city center of the city of Smolyan in the Rhodope Mountains

A public figure (the mayor) unveiling the monument of Orpheus near Kirdjzali in the Rhodope Mountains remarks that this region is associated with the “birth, life and works of Orpheus”.



Figure 3. Orpheus monument on the way to Kirdjali in the Rhodope Mountains



Figure 4. The “sacred land of Orpheus” keeps his grave in the Rhodope Mountain



Figure 5. Orpheus monument meets the passengers on the Sofia airport.

Constructing the space of the Rhodope Mountains through emblems, images, places etc., the discourse both in academic and local setting, achieves homogenization of the ethnic diversity not only of the Rhodope region, but in the national space. It however reveals a tendency of capsulation of a truth that “Orpheus is unjustly separated and appropriated by foreign interests as he is pure Bulgarian legendary leader”. A popular discourse was born accusing the Greeks of taking away of Orpheus from “us”, the Bulgarians. On two occasions – in 2005 and 2008 – the Bulgarian media alerted their audience that the Greeks (Greek tour operators) were trying to appropriate Orpheus. In response, Bulgarian tour operators presented their country at a tourist

exhibition in Switzerland with the slogan “the sacred land of Orpheus” while the village of Gela in the Bulgarian part of Rhodope mountains proclaimed itself “the birthplace of Orpheus”. “We” do not give “our” Orpheus to the Greeks: “the social drama” arises out of groups, committed to common history, sharing common values or interests³.

8. Conclusion

This text discusses questions of how the knowledge constructed by academics is transformed into popular knowledge through processes of embedding it in everyday life and integrating it into people’s consciousness. This process of nationalizing and commodifying the past by the state nationalist politics does not allow the academics to participate in the contemporary debates concerning the studies of antiquity in general. Enlarging the reflexivity in academic fields is supposed to open up a space for discussing contemporary methods and practices in order to outline more clear boundaries between science, society and ideology.

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³ <http://clubs.dir.bg/showflat.php?Board=arheologia&Number=1944010258&page=3&view=collapsed&sb=3&vc=1>

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Estonia or e-Estonia – Digitalization as the Highest Priority for its European Presidency

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Abstract

On the 1st of July 2017 Estonia took over the Presidency of the Council of the EU for six months. The country experienced its first Presidency since joining the EU as a member of the community. On the 1st of January 2018 Estonia handed over the Presidency of the EU to Bulgaria. Estonia has placed as the central priority for its Presidency digitalization of civic and corporate life, and its remaining priorities for this six-month period are an open and innovative European economy, a secure Europe, and free movement and data exchange. E-Government is the business card of Estonia, which logically puts digitalization and the digital society at the heart of its Presidency. Estonia today uses the Internet as much as possible – for example, for online voting, tax payments, health records and services (personal pharmacy prescription drugs can be bought via personal code). A digital ID card gives access to a wide range of services. All this digitalization began in the early 1990s and was reinforced by the educational system.

Keywords: the EU, Estonia, digitalization, digital society.

“We have built a digital society and so can you.”

Estonia 2017

On the 1st of July 2017, Estonia took over the Presidency of the Council of the EU for six months. The country experienced its first Presidency since joining the EU as a member of the community. On the 1st of January 2018, Estonia handed over the Presidency of the EU to Bulgaria.

Estonia has placed as the central priority for its Presidency digitalization of civic and corporate life, and its remaining priorities for this six-month period are an open and innovative European economy, a secure Europe, and free movement and data exchange. E-Government is the business card of Estonia, which logically puts digitalization and the digital society at the heart of its Presidency. Estonia today uses the Internet as much as possible – for example, for online voting, tax payments, health records and services (personal pharmacy prescription drugs can be bought via personal code). A digital ID card gives access to a wide range of services. All this digitalization began in the early 1990s and was reinforced by the educational system.

Let's remember with a few words which country is the Republic of Estonia.

It is country in the Northern Europe and it is the third east of the three Baltic states on the east coast of the Baltic Sea, with the capital – beautiful and ancient city Tallinn.

By 1991, Estonia was part of the USSR, as an autonomous republic in it. After its breakup, Estonia became an independent state. The population of Estonia is 1,315,635 (2017) and it is heterogeneous. The Estonian society has the following ethnic groups: 68.7% Estonians; 25.1% Russian; 1.7% Ukrainians; 0.8% Belarusian; 0.5% Finns, and 2.8% others (stat.ee, 2017).

Estonia was admitted to the EU Member State on 1 January 2004, member of the Schengen Zone on 21 December 2007, and member of the Euro zone on 1 January 2011.

1. Estonia in experience to follow its digital ambitions

Estonia ranks ninth in the 2017 European Index of Digitalized Economy and Society (DESI) – after Denmark, Finland, Sweden, the Netherlands, Luxembourg, Belgium, the UK and Ireland. But Estonia is the European champion in online public service provision and exceeds the EU average in terms of digital literacy and Internet use by citizens. As for high-speed and broadband Internet access, it is strong in mobile networks, but has a low fixed broadband bandwidth in terms of industry – despite progress in this area over the past 2017. The main challenge in Estonia is the digitalization of companies, which Estonians need to do more. In Estonia, the 4G network is widespread, and also access to mobile high-speed Internet and unlimited services. The main coverage of fixed broadband services has increased, but remains well below the EU average. The availability of Next Generation Access (NGA) is slightly above the EU average and the rapid adoption of broadband services is growing. In spite of these achievements, Estonia ranks 17th in terms of connection and only 25th place for cable broadband. For example, in Sweden, 51% of enterprises using computers have an ICT security policy; in Estonia, only 17% of companies have one. By this criterion, only Poland and Hungary are lagging behind Estonia by 13% and 10%, respectively. Estonia ranks 23rd in the use of social networks from business, and 20th in the use of the social networks by citizens. On the other hand, Estonia ranks 3rd in the EU when it comes to people reading news online. Regarding the use of the Internet as a whole, Estonia is sixth in Europe.

Estonia has also achieved good results with regard to Internet users in the social sphere of life, services and education. The high levels of digital skills and the potential of ICT professionals in the workforce, with the highest share of ICT professionals in total employment being registered in Finland – 6.6%, Sweden – 6.3%, and in Estonia – 5.3%. At the same time, the number of graduates in science, engineering, engineering and mathematics is low (news.err.ee, 2017).

In the era of the Internet everything can be “virtual”, including the state. In fact, nowadays the idea of “the virtual states” is no longer outside the realm of real possibilities. Estonia is the European state that works aggressively in this direction. In Estonia, e-Government and electronic voting are also a fact.

As small the former Soviet republic with a population of about one and a half million people, the Estonian society lives with the bad memory of the recent communist Soviet times. Due to its critical territorial proximity to Russia, Estonia is in constant readiness and vigilance for a possible the Russian military and cyber aggressiveness. Since gaining independence in 1991 to resist any Russian expansion, Tallinn has expressed a desire to become a member of NATO and the EU, confronting large contradictions in his society caused by the economic and social crisis that occurred immediately after the collapse of the USSR. The Estonian society has mastered the separatist turmoil and quickly emerged from the economic crisis. Catalyst and engine for the success of this small, formerly Eastern European country is: its desire to be a part of modern democracy and the introduction and modernization of the state – the 1990s of the twentieth

century – the use of resources in digitalization, digitalization and modernization of the state, because the Estonians knew then that the future was in the digitalization of our societies.

Estonia joins the EU and goes out to the world with some innovative ideas that strengthen its international presence and strengthen its national identity, such as becoming an “e-state”. Today Estonia is mostly known as a “digitalized country”.

In the early 1990s, Estonia sought to become a “smart” country by fully implementing digital technologies into its infrastructure and educational projects. Moreover, the Estonian government attaches great importance to the use and access to the Internet and declared it as a basic human right in 2000. Since then, the Tallinn administration has been actively working to improve the use of the Internet throughout the country, including in rural areas, and to develop online government services. Estonian efforts in this direction have paid off: the Estonian government claims that now its people have access to 99% of government services online. In 2001, the Estonian government presented as a pioneer the use of “intelligent” identification documents by issuing its 2048-bit chip identification cards to its citizens, maps through which they can vote in local elections online.

Tallinn’s efforts to make Estonia a “digitalized country” do not stop there. Recently, the Estonian administration took another step further by becoming the first country in the world to launch the so-called e-Residency program that will issue digital identification numbers to foreigners all over the world to become “virtual residents of Estonia without having to live in the country”. The program allows “e-Residents” to start their own companies or take part in business ventures in Estonia and within the EU to have access to local authorities and banking services through Internet. As Tallinn argues, the e-Residency program allows foreigners from and around the world to become residents of Estonia without actually having to enter the country at all, but at the same time to make international cultural and commercial contacts with Estonia. According to the Estonian Immigration Service, it has received online e-Residency applications from people from 138 countries so far.

Of course, becoming an Estonian citizen does not entitle you to receive social benefits, or to earn a retirement pension unless you work for an Estonian company even, if it is online. The aim of the program is to attract foreign investment and to encourage foreign investors to set up their own companies in Estonia, to increase revenues from government taxes, attract new customers to the Estonian economic and banking markets and to the service sector.

Shortly after the Brexit referendum in the UK, the Estonian government launched a website titled “Why Stay in the EU?”, Which promotes an e-residence program among British businessmen through which they could continue to have free access to the EU market in the coming years, even if the British are not part of the EU.

To obtain the status of genuine Estonian citizens, however, the candidate for Estonian citizenship must still stay in the state for at least 183 days for 12 months to acquire real citizenship.

Meanwhile, Tallinn also proposed the idea of “estcoin”, i.e. a state-sponsored version of “bitcoin” to be used as a means of transactions for its e-Residents. However, the project is blocked by the European Central Bank President Mario Draghi, because Estonia is a member of the Eurozone and therefore has no power to issue its own currency even if it is virtual (Simon, 2017).

However, the ideas for e-Residency and estcoin proposed by the small Baltic state have opened many new opportunities – through the total digitalization of our societies, it is likely that within a few decades these ideas will become conventional wisdom terms of “nationality” and “citizenship”.

2. The eastern president: “Time is the government to invest in technology”

A political approach is for government to declare it, but declare: “It is time for governments to invest in technologies that will automate many operations, and will also change and make life easier for society as a whole – as it did in Estonia” – these are words by Estonian President Kersti Kaljulaid in an interview with Norway’s newspaper *Aftenposten*. In the interview, K. Kaljulaid also said: “It is high time for governments to start gathering and admitting that they need to invest in technologies that are beneficial to their people”. K. Kaljulaid’s thesis is that the total switchover to the digital or digital society not only affects the automation of processes in factories, industry, but also changes the life of the whole society – the way of structuring the social space, the public and the private sphere of the personality. The transition to a digital society takes place in cooperation with the authorities, the economic sector, but it first happens in the minds of the individual citizens, in the head of every person.

Estonia’s success mainly lies in the fact that it is the first country to digitalize public services, including the health and school system, as well as the organization of elections for state and local government. Today in Estonia, 99% of the services are available online. K. Kaljulaid says: “With instant digital identification, as in Estonia, it is possible to save human life”. This is a particularly valid thesis in the field of health care, which requires a flash reaction – the electronic chip of the ID card contains the necessary health information for the person in trouble.

K. Kaljulaid’s wish is that, as soon as possible, all the EU citizens have access to medical care throughout the EU through their medical data on their ID cards. For example, if a German citizen becomes ill in Greece, the local doctor will have access to the medical history of the person and be able to apply faster the necessary treatment without the person being threatened, by losing time to establish additional information for his/her health status. When citizens are actively involved in a digitalized society, they realize that it can be really useful, safe, and reliable (baltictimes.com, 2017).

When Estonia began to build its information society about two decades ago, it was very difficult to collect digital data from individual citizens. In general, the population does not have access to the Internet and does not even have computers or digital devices to use it. It takes a lot of courage and willingness to invest in IT solutions and to help the citizens themselves to set off on the road to digital and information technologies.

The Estonian thesis with which its European Presidency begins is: “We have built a digital society and so can you”. Estonia or e-Estonia invites us to share and to follow the digital journey towards building a digital society (estonia.com, 2017).

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Society, Law and Politics

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Abstract

The relationship of society, law and politics is extremely complex. The position of the individual in a necessary system of legal-political relations, we have subsumed under the original syntagm *totalized individuality*, by which we denote the subordination of the individual to the regime of domination, which is in its turn, the expression of the interests of the ruling structures. Technological progress is the basis of this domination, whose base is the power to impose political and legal order, as a form of sociability that erases individuality. Technological development is far ahead of the organization of society, which is supposed to be following. We seek to structure the society in accordance with this fact in the idea of culture, which, by means of law and politics, is favoring the spirituality of the individual, as a dam for current superficial human existence. By means of culture, as the formula for structuring the society, human individuality should be preserved.

Keywords: politics, law, freedom, society, justice, moral.

Society¹, law and politics are a manifestation of one sameness – man, but, at the same time, the contradiction of that very sameness. In his singularity (individuality), man follows the principle of self-preservation and the instinct for individual preservation. His innate selfish gene (Dawkins) is forced to pair with the altruism instinct. In molecular, genetic structure, these instincts (impulses) are in the same relationship as individual and society are. That relationship is antinomic, resembling the one of magnetic poles (Spencer), because at one side, they are driven to the selfish pole, and at the other, to the sociable pole. The impossibility of survival of individuality forces it to connect to others. This interest for connecting has the same power as the self-preservation instinct. The characteristic of a society is to give the form of life need (interest) to human individuality and its sociable dimension. Man's vivid imagination invented and constructed law and politics to establish peace in "social menagerie". It can be distinguished between the "planning" of politics as a product of mind and political science as an artificially created notional structure of the so-called social contents. Politics itself is innate in human being. This is the part that distinguishes man from gods as well as from beasts (Aristotle). The political component of a society is made of man's individuality, as a politically sensitive being. To the extent of man being a logical and semantic being, i.e. meditative and communicative one, he is also a political person. The essence and mystery of politics are that man as an individual is forced by politics to cooperate with other people, although he intuitively does not do it for the benefit of

¹ Compare Adorno, Th. (1956). *Metakritik der Erkenntnistheorie*. Frankfurt: Ostern.

society or other people, but for his own survival and existence. This makes basis for the possibility of transforming politics into the worst form of ideology. Under corrupted forms of political regimes, according to Aristotle, the utmost model of transformation of authentic human politicalness into politics as the religion for ruling the masses.

Pure human imagination gave society its *lawful* purpose. Law originated on the basis of *justice* which is, in turn, that instinct or intuition born together with a person and is most often recognized, comprehend or perceived through its negation i.e. injustice. The foundation of law coming into being is based on injustice. Law is the so-called *legal* justice which represents imaginary, man's mind projected *form of negated* justice. Law, actually, tends to shape the society, to bring order of imaginative constructions into its natural chaos².

Law, as a so-called formally-logical group of law institutions embedded in laws and regulations, can be the most appropriate and also intellectually the most vulgar form, if it is an unrestrained expression of political voluntarism, expressed through sophistry and an apologia of autosuggestion of political morbidity. In this way the law becomes the most powerful weapon of rulers, the subtlest and most complicated form which they use in order to maintain their own social positions of incommensurable megalomaniacal pretensions. Law gives to rulers, due to the so-called righteousness, the ability to indicate the fairness of their own political actions with full dignity of self-corruption. Politico-legal being of society in which politics and law are structured by the principles of individual human interest, sublime sense of individuality and human social meaning, in harmony of ethics and fairness, is shaped by one sublimated and synergetic overall notion. Many intellectuals failed to find the umbrella term.

Social reality is so diffuse that it is very difficult to find an idea that will shape it into a coherent order. It is possible, if the law is perceived politically and politics explained by law. Political meaningfulness, and the appropriate rhetoric skills and imagination of real or imaginary illusion, is the *most common form* of the so-called political narrative, political speech in a high spiritual meaning, or pragmatic, real narrow meaning. In this way, politics does not speak of what is, but not only in principle, but also in conceptual-real sense-of what needs to be. Political parties' programs are projections, visions, and usually intellectually sophisticated, but not profound, rather unfeasible construction of the so-called political mind. There too lies the sense of ideological attributes of politics and substantiality of its character and notion. Because of this, politics is beyond logic, and is often in extreme opposition to ethics, which is based on human dignity. In Plato's *Idea*, that the wise men should rule, the reason is in the coherent unity of kindness and understanding that they poses. The history of political spirit testifies just the opposite. Coincidences in the form of the realization of this idea only prove the rule of political mediocrity and the imbalance of ethics and wisdom.

Politics is not "the art of possible". It would be more realistic to say that it is the art of achieving the impossible. Politics should harmonize the blind impulsiveness of human weakness, and pave the way for its realization by philanthropy and dignity. Law is, however, a specific conceptual reality. It belongs to the so-called third empire, to the logical being of reality, expressed and conveyed in legal institutions, which is a legal doctrine, but also contained in the legal norms, which is the law as a normative order, symbolically speaking, legislature. Law, as a normative order, although in its narrative form is about what ought to be, in its essence and content is about what is. In other words, what society is at the time of its legal structuring, is, at the same time, both what it is, and what it should be. The antinomy of a legal entity, viewed as a logical reality, is precisely in this relation about what is and what *exists*.

² Compare Austin, J. (1954). *The province of jurisprudence determined and uses of study in jurisprudence*. London: Weidenfeld & Nicolson.

Law is the reality of sociality diagnosed by formally-logical trial and ethical minimum. It is not a projection, but a diagnosis. Law is the *form* of the social reality and politics is, in principle (in an ideal sense), the *content* of a legal reality. The formally-legal structure of reality is built on the principles of perfect logical deduction. It goes from the general to the particular, and from the idea of the apriority of law it deduces the complete structure of complete legal and normative base. In this temple of logical spirit everything is so perfectly connected, and everything is coherently built up that it resembles a magnificent achievement of the so-called architectural spirit. The difference is in that the architectural mind goes from the specific to the general, i.e. from the foundation to the roof, and the law does the opposite. "Law is the aspect of the *spirit* which, on the premises and postulates of social order, peace and security, builds the conceptual structure of legal order, peace and security. It is the order, which is the main, minimum and maximum requirement of functioning and survival of the socio-antagonistic impulses of selfishness"³.

The law is the average, intellectual, legal and intellectual scope that allows human sustainability, for authentic cultural elevation and moral renaissance. In this way, the law shows what is and what should be in a society. Axiological character of law, reflected in fact, that through an invisible mission, it directs the society in advanced and, at the same time in backward sense. The power of the legal mind, through logical stinness, exhibits the ability to imagine, through the diagnoses of what the social is, that what should be. In this regard, the language of law must be crystal clear, in Jering's words, and a lawyer must think like a philosopher and speak like a peasant. Abstraction of the legal mind, contains not only the normativity of present social relation and reality, but also microscopically precise forecasting trends of social reality. Law thus becomes an adviser of political spirit.

Law and politics manifest their essential relationship in relationships of resources and goal. Politics uses law as a mere means of achieving goals, ascribing to itself authentic teleological mission. In principle, politics ought to be teleology, projections of goals and achievements of the same, according to the principles laid down in the programs of political parties. From the logical standpoint, law is a fundamental tool of politics, in order for the latter to achieve its goal. Law is the system of norms which politics uses for its own projection. In ideal and theoretical sense, law should be a tool of political ideology, because it has been equipped with the apparatus of primary power, as well as with sophisticated intellectuality and ethical minimum. However, the mind notices that politics delivers a murderous blow to its own supreme asset.

Politics, according to the logic of its nature, the ideological and theological one, crashes structured legal order, followed by the essential content of social reality, at every stage of its architectural construction. The so-called legal security is the name for a relatively conservative and tenacious legal and normative order of society in a shorter or longer time interval. Politics as the strife for constant change, for designing of often imaginary and illusory goals, finds its crucial rival in the very law, which hampers its conceptual imagination. The thing that can connect politics and law is the idea that it may, at the same time, hold meaning and essence of the phenomenon of law and preserve the authentic spiritual form of political phenomenology. The most common and most controversial intellectual, and then general social conflicts come to being because politics wants to call into question the structured order of legality at any cost and by all means.

Law resists with its intellectuality, spiritual strength and hidden teleology. However, from this conflict of irreconcilable, and more than senseless rivalry, the society loses most often. The responsibility lies on an unauthentic understanding of the essence of the political spirit, and the nature of the legal intellect is the just and equitable resistance. "Law is always in the function of social interdependence, and politics is aimed at achieving humanity and dignity, contrary to its authentic being. This contradiction stems from the fact that the apologists of the legal state and

³ Compare Ayer, *The foundation of empirical knowledge*, London, 1947.

the rule of law cannot get rid of subjectivity, and formulate their own personality in functional terms, transforming it into superpersonal. It is essential to understand the difference between a personal psychological characteristic and an authentic legal and logical being of their objective mission and function”⁴.

Throughout history, there were very few rulers who cleared up this distinction in their mind. The most common, the so-called political mind, cannot break away from its own passion, nor can it separate psychology from logic and perceive itself as a pure logical being. The society needs what can be called de-psychologisation of politics through those people who hold key positions in normative-legal order. The gap between glorification of the sense of legality and political subjectivism and voluntarism is a rule. By destroying objective properties, and staying within the horizon of passion, affinity and sensibility, politics by glorifying legality denies its own nature, destroying the fabric of selfhood, in terms of the fundamental means of political spirit. In order to understand the dynamic sense of the legal-political reality, as well as the static stratification of the overall pyramid of normative-legal terminology, one must proceed from the idea, which would be subjective a priori, comparable to Hans Kelsen’s so-called *Grundnorm*, basic norm. Not feeling too bound by the usual canons of science, we start from the idea, which originally means *form*, by which ontological being of two forms of sociality, law and politics *structure* socio order by means of *culture* in all its aspects. The cultural aspect of the legal mission, is essential for achieving substantive meaningfulness of a society. Thus truly logical apriorism, allows the understanding of the objectives of the society from legal-normative order. “The idea of culture as intuitivity and awakened intellectuality is another name for the idea of the embodiment of a society in legal aspect. Without the idea of culture, law would be a hermetical control *mechanism*, which has granite logic, but without the influence on the creation of a society of human and dignifying nature”⁵.

The spirit of the idea of *structuring* the society is achieved through law and politics, when politics is implemented by law. Political voluntarism is limited by competences stipulated by law. Difficulties arise, because the idea of structuring the society is in its essence at the level of spirituality above the intellectuality of political spirit. Its fullness of humanity, expressed through dignity, an individual and his forms of sociability (overall individuality), acquire solely by means of culture. This is the measure of every political projection, ideology and eschatology. From misunderstanding of the essential differences between civilization and culture, the political mind gives priority to civilization level of the spirit, which is manifested by the rule of the so-called techno logos, but the essence of culture lies in raising man’s spiritual being. Politics was created as an expression and the reverse of diffuse sociability and the affirmation of “natural state”, and authentic Platonic-Aristotelian, its meaning. The idea of culture is the only authentic moral means to truly structure a society.

Serbian society is being structured by means of law, photocopying of the so-called European legal order, becoming a feeble-minded compilation of the overall contradictions of the so-called European law or the law of European Union. That is inappropriate and indecent to overall height of Serbian nation. It must be noted that our normative pseudo-spirituality has gone astray, imitating bad originals. When this is the situation in that part of society that is structured and symbolized by the legal form, then the things are as bad in politics. Serbian culture is getting lost in the fog of globalization. This kind of political mindlessness is acting by psychotronic directive, according to an ideological source that is directing it towards abyss and wilderness. Serbian identity ought to be developed from the idea of culture, and the same applies to its mental power and morality of St. Sava, which will free the society from the meaninglessness of totalitarianism imposed on it.

⁴ Compare Berlin, I. (1950). Empirical propositions and hypothetical statements. *Mind*, 59(235), 289–312.

⁵ Compare Blanshard B., *Reason and analysis*, Yale, 1961.

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Extraversion, Coping Styles and Problem Solving Perception in Adolescents

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Abstract

Our study aimed to investigate the association of extraversion with preferred coping styles and also problem solving perception in adolescents. A sample of 131 high-school adolescents was included in the study, 75 girls and 56 boys, age varying from 15 to 18. Data were collected using the Five-Factor Personality Questionnaire, COPE Inventory and Problem Solving Inventory. Results showed that girls with a lower level of extraversion have a higher level of confidence in problem solving abilities, compared with the group with higher level of extraversion. We found a positive correlation between high levels of extraversion and active coping, which means that extraverted adolescents tend to adopt problem focused coping style, compared to introverted adolescents which have the tendency to adopt a passive behavior in stressful situations. By identifying present coping mechanisms in an early period, we can increase awareness of maladaptive use of coping styles and we also can provide multiple skills that helps adolescents to achieve a sense of mastery over stressful situations.

Keywords: extraversion, coping styles, problem solving, adolescents.

1. Introduction

Adolescence is considered a tumultuous and complex period, being a transition from the stage of the child to the future adult. It is the moment when a series of changes occur both at the biological level: somatic development and sexual maturity, as well as at psychosocial level: intellectual, social and personality development. All of this together with new experiences and demands from the outside environment causes tension and a stress factor during adolescence. Individuals discover their own way of reacting and confronting events that cause distress.

Over time, the human being has developed a set of strategies to deal with stress. These are the coping mechanisms that represent any mechanism of conditioning or adaptation to stress, any interaction between the subject and the environment in order to reduce the intensity of stress.

Lazarus model about stress – the Transactional Model of Stress and Coping (Lazarus, 1966; Lazarus & Folkman, 1984), has been lately the most influential used model in research on stress. Stress was considered a dynamic process, but Lazarus only took into account some personality dimensions of intermediate stability, such as some motivational (achievement

¹ PhD student.

motivation) and evolutive aspects, disregarding stable personality traits in stress and coping processes (Leandro, 2010).

Lazarus divides the coping mechanisms into problem-focused coping and emotion-focused coping. Problem-focused coping refers to all behaviors that have the function of preventing or reducing the reaction to stress. Almost all behaviors can perform this function – fight or flight response, annihilation of the stressor, social or emotional support, planning activities, are some of the adaptive behaviors. In most cases, stress control is a modality to reduce stress, but the effect does not occur automatically, investigations demonstrating that the experimental group controlling the stressor (e.g. the intensity and frequency of an electrical shock) are less stressful than those in the control group. According to evolutionary theory, control is an essential element for survival and the low ability to control a situation can easily induce anxiety. Thus, behavioral or instrumental control of the environment is necessary to cope with stressors, behavioral coping reduces stress only if it is followed by feedback on behavioral efficiency, if the cost does not outweigh the benefits or if it reduces ambiguity or uncertainty over the stressful situation (Miclea, 1997). Emotion-focused coping or indirect coping occurs in order to reduce or control the emotional response to stressors. In the category of emotion-centered coping, palliative behaviors such as alcohol consumption, sedatives, psychoactive substances, smoking, etc., are included.

Often problem focused coping is associated with mental health, having beneficial effects in the long run, and emotion centered coping is considered to be effective when the individual has no control over the stressor. The use of certain coping mechanisms is determined by the individual factors, depending on the personality type and the perception towards a coping mechanism, as well as the effectiveness and needs of the individual in stressful situations.

The most studied relationship is that of the personality trait neuroticism and its role in the coping process but also the existing evidence is sufficient to suggest that each of the other Big Five traits are significantly related to coping. Looking at extraversion, McCrae and Costa (1986) found that extraversion was associated with increased use of rational action, positive thinking, substitution and restrain. The role of extraversion is viewed by Amirkhan (1995), as a hidden personality trait in coping. Extraversion was positively correlated with problem-focused coping, positive reappraisal and support seeking in correlational and experimental studies and negatively related to emotion-focused coping (Amirkhan, Risinger & Swickert, 1995; Costa et al., in press; Hooker et al., 1994; Rim, 1987; Vickers et al., 1989). Martin (1989) found extraversion as a predictor of active coping among survivors of a miocardic infraction.

Extraversion is usually associated with active, social and optimistic ways of dealing with stressful situations (Costa, 1996).

Studies on well-being show that people with a high level of extraversion are more likely to experience positive affective states (Wilson, 1967). If we look at sociability, it was found that subjects with a high level of extraversion are happier in the social environment and have a significantly higher level of well-being than those with a low level of extraversion (Diener, 1984, 1999).

Problem solving is a self-directed cognitive-behavioral process through which a person tries to identify or discover effective or adaptive solutions to specific problems encountered in everyday life (Marian, 2011). Problem solving is one of the main activities of thinking that occurs when the individual encounters problematic situations that are considered as obstacles or cognitive difficulties. Problem solving is based on three components: problem solving, problem itself and solution. A problem is a situation or task that asks the individual to respond to adaptive functioning, but for whom the person does not have an effective response at the time of confrontation due to the presence of obstacles. Obstacles relate to the novelty of the situation, the ambiguity, the unpredictability, the conflicting stimuli – known and unknown elements, the

individual's resources and the requirements of the environment, poor skills in a given field, or insufficient resources.

2. Materials and methods

2.1 Aim of research

In this research the aim was to find out to what extent there are differences between high school students looking at confidence in their own problem-solving capacity and coping strategies used in relation to the extroversion dimension, to what extent extraversion influences school performance and what coping strategies are positively correlates between extroversion and the style of problem approach.

2.2 Participants and procedure

The study was conducted in Romania including a total sample of 131 high school students (75 girls, mean age 16.72 years, $SD = .60$, age range 16-18; 56 boys, mean age 16.46, $SD = .60$, age range 15-18 years), from different high school programs (humanistic, mathematics) in the eleventh and twelfth year.

2.3 Measures

To measure coping styles, participants completed COPE Questionnaire designed by Carver, Scheier and Weintraub (1989). This form contains 53 items divided in 14 scales measuring both problem-focused coping (Active coping, Planning, Positive Reframing, Eliminating Competing Activities, Restraint, Use of Emotional Support, Use of Instrumental Support, Acceptance, Religion) and emotion-focused coping (Denial, Mental Disengagement, Behavioural Disengagement, Venting of Emotions, Substance Use).

Students had to rate on a 4-point scale how they usually respond in a stressful situation, ranging from 1="Usually I don't do this at all" to 4="Usually I do this a lot". To use this scale appropriately in our research, we calculated the Cronbach alpha for the results obtained by applying the scale, in this case the internal consistency was .78.

To assess the perception of students' problem solving ability, we used the Problem Solving Inventory designed by Heppner and Petersen (1982). PSI consists of 32 item rated on a 6-point scale, ranging from "strongly agree" to "strongly disagree" assessing people's preferred problem solving styles measuring the perceived quality and effectiveness of problem solving. Authors identified three major factors: Problem Solving Confidence, Personal Control and Approach-Avoidance Style.

For the assessment of extraversion personality dimension we used the Five Factor Questionnaire which is designed by Monica Albu (2008) to evaluate the five factors of the Big Five, following the model of the Five-Factor Personality Inventory. The scale includes 130 items, out of which 23 evaluate the extroversion dimension. The items are rated on a 5-point scale where 1 means "fits me very little" and 5 "fits me a lot". In our study we obtained high internal consistency .85.

3. Results

First of all, we examined the relationship between coping styles and extraversion. It can be seen in Table 1 that our results are consistent with those reported by previous research,

extraversion is being broadly associated with problem-focused coping. We can conclude that a higher level of extraversion is positively correlated with Active Coping ($rs=.26$, $p=.03$), Instrumental Support ($rs=.20$, $p=.01$) and Emotional Support ($rs=.23$, $p=.05$) that reveal the need for extraverted individuals to seek support in people around and to engage in problem-focused coping in a stressful situation. Extraverts engage in more social interaction and are less likely to avoid stressful situations than introverts (Eysenck & Eysenck, 1985).

We found negative correlation between extraversion and Restraint ($rs=.23$, $p=.06$) with a lower significance level which can show only a tendency for people with lower extraversion level to engage in retention from action in stressful situations. Between extraversion and Behavioral Disengagement we found a negative correlation ($rs=.39$, $p=.01$), lower levels of extraversion can lead to passive coping styles.

Among the specific coping styles (factors of the COPE questionnaire), the most used are the following: Instrumental support and Emotional Support for both levels of extraversion, Acceptance for students with a higher level of extraversion when we compared students from eleventh and twelfth grade, Venting of Emotions in the case of 11th grade students with a higher level of extraversion, Restraint used by students with lower levels of extraversion from the 10th grade, Active Coping for students with higher levels of extraversion, Positive Reframing for individuals with lower levels of extraversion and Behavioral Disengagement for lower levels of extraversion. The less used styles are: Planning, Religion, Substance Use, Denial and Eliminating Competing Activities.

Table 1. Correlations between extraversion and coping styles.

		Active Coping	Restraint	Instrumental Support	Emotional Support	Behavioral Disengagement
Extraversion	Correlation Coefficient	.26**	-.23**	.20*	.23**	-.39**
	Sig.(2-tailed)	.03	.06	.01	.06	.01

Note. ** Correlation is significant at the 0.01 level (2-tailed).

* Correlation is significant at the 0.05 level (2-tailed).

We found a relationship between extraversion and problem-solving perception, using T Test for Independent Samples (Table 2), we obtained significant results at Problem-Solving Confidence in girls with a lower level of extraversion ($t=2.49$, $p=.01$) and also negative correlation between high levels of extraversion and Problem-Solving Confidence and Total Score at PSI, mentioning that higher scores at all PSI scales reflect less effective problem-solving ability.

Looking at results, we can find a relationship between low levels of confidence and we can understand the tendency for students with a higher level of extraversion to seek emotional support and instrumental support. Our results are similar with findings of Watson and Hubbard (1996) where extraversion was in a positive relation with Avoidance and Seeking of Social Support styles. Also, women with high scores of extraversion choose these styles more frequently than those scoring lower levels of extraversion.

Table 2. Influence of the level of extraversion on problem-solving confidence in girls.

		Problem-Solving Confidence	Total PSI Score
Extraversion	Person Correlation	-.42**	-.32**
	Sig.(2-tailed)	.01	.01

Table 3. Influence of the level of extraversion on Problem-Solving Perception and Total PSI Score

	Gender	Extraversion	N	Mean	Std. Deviation	t	p
Problem-Solving Confidence	Girls	Low Level	32	36.46	8.69	2.49	.01
		High Level	43	31.81	7.48		

Correlations among the COPE scales are displayed in Table 4. Similar to Carver's results (1989), correlations between scales are not strongly inter-correlated. We haven't found any correlation between conceptually polar opposite tendencies as: Acceptance and Denial. Also in Carver's study the correlation between those two were not strong, arguing that these results have two explanations, one conceptual, the other more pragmatic. Conceptually, this pattern tends to support the assumption that people dealing with stress experience a relatively wide range of coping impulses, including instances of both sides of a mutually exclusive dichotomy such as acceptance and denial. Pragmatically, the fact that the coping tendencies are separable empirically means that it should be possible to study their effects separately (Carver, 1989).

COPE scales do tend to correlate in conceptually meaningful ways. One cluster is made up of what theoretically are adaptive strategies. We found that Active coping was strongly associated with Planning and Eliminating Competitive Activities, medium correlated with Restrain, Instrumental Support, Emotional Support and Positive Reframing and negatively correlated with Behavioral Disengagement. More specifically, denial, behavioral disengagement, religion and venting of emotions were all moderately inter-correlated. This group of coping strategies tended to be inversely correlated with the theoretically more functional strategies such as Instrumental Support, Active Coping, Planning and Positive Reframing.

Table 4. Correlations among COPE scales

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1. Extraversion		.26* * .01			-.23* * .06	.20* * .01	.23** * .01	.24* * .05					-.38* * .01		
2. Active Coping	.26* * .03		.55* * .01	.35* * .01	.20* * .02	.38* * .01	.17* * .01	.31* * .01					-.39* * .01		
3. Planning		.55* * .01		.42* * .01	.33* * .01	.36* * .01		.31* * .01					-.36* * .01		
4. Eliminating Competing Activities		.35* * .01	.42* * .01		.22* * .01	.23* * .01		.25* * .01							
5. Restraint		.20* * .02	.33* * .01	.21* * .01								-.18* * .03			
6. Instrumental Support	.20* * .01	.28* * .01	.36* * .01	.23* * .01			.63** * .01	.43* * .01			.24* * .01		.21* * .01		
7. Emotional Support	.23* * .01	.17* * .04				.63* * .01		.24* * .01			.47* * .01				
8. Positive reframing	.24* * .01	.43* * .01	.31* * .01	.21* * .01		.43* * .01							-.34* * .01		-.33* * .01

Table 5. Correlations among COPE scales

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
9. Acceptance															
10. Denial											.22* * .01	.28* * .01	.20* * .01		
11. Venting Emotions							.47* * .01			.22* * .01		.22* * .01	.17* * .01		
12. Religion						-.18* * .03				.28* * .01	.22* * .01				
13. Behavioral Disengagement	-.39** * .01	-.35* * .01	-.36* * .01			.21* * .01		-.34* * .01		.28* * .01				.33* * .01	
14. Mental Disengagement										.20* * .01	.17* * .04			.33* * .01	
15. Substance Use								-.33* * .01		.19* * .02					

4. Discussion

Stress is part of the everyday life of each individual, which is why, over time, the human being has developed a set of strategies to deal with stressful situations. Depending on the situation and the control over the situation, individuals choose a certain type of coping mechanism, depending on the needs and the effectiveness it has to remove or adapt to stressors.

Often, problem-focused coping has been associated with good mental health, while emotion-focused strategies are considered to be effective only when the individual has no control over the situation. The way we perceive stress and attitude towards stressful situations are the essential elements that ensure optimal physical and psychological balance. In our study we assessed extraversion personality dimension and the influence of extroversion has on coping strategies among high school students and on the perception of their own problem-solving ability. Looking at the limits of research, we can focus on the small sample of participants in the research, their implications and lack of desirability control in completing the questionnaires, although the answers were anonymous.

For future research, we will choose a bigger sample group of subjects, taking into account several age ranges, and with regard to the tools we use, we aim to evaluate all five dimensions of the Big Five Model, assessing also the level of self-esteem and of student's perception of well-subjective state.

5. Conclusion

Results of this study contribute to better understanding of the relationship between personality trait extraversion, coping styles and problem-solving perception in high school students. High levels of extraversion were positively correlated with Active Coping, seeking for both Instrumental and Emotional Support and negatively correlated with Behavioral Disengagement. Lower levels of extraversion were positively correlated with Behavioral Disengagement and a higher level of Confidence in Problem-Solving Abilities. For future research and also for planning an intervention to help adolescents adapt better to stressful situations, we can take into consideration the results obtained, to identify which ones can be the most effective coping styles for each individual to get over stressful situations with a low level of distress.

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From Fame to Shame? Study upon Forming and Reforming of the 19th Century Theatre in Hungary as Reflected in the Story of a Family of Actors

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Abstract

In the beginning of the 19th century there existed an abstract ideal of a national theatre in Hungary, besides the travelling theatre-companies all over the country. This ideal was a national, moral and patriotic theatre that both educates and entertains people: the whole nation. This paragon and the practice of the companies had led to building the National Theatre in Budapest. Also, this invoked a series of problems regarding rural/urban (virtues, actors, criticism, audience, drama, theatre), parameters of quality, etc. My research focuses upon a special family (a theatre director father, an actress wife and actress daughters): the Komlóssy family. After years of wandering in the west part of Hungary, finally – according to their fame – they were invited to the new theatre in the capital. What kind of mentality/style differences had led to their separation, to the shaming failure of Mrs. Komlóssy, and finally their leaving the national theatre?

Keywords: 19th century, national theatre, romantic, sentimental, actress, theatre director, rural, urban.

1. Introduction

The opening of the Pesti Magyar Színház (Pest Hungarian Theatre) in 1837 was celebrated as the fulfilment of a paragon that had been crystallized through “so many bitter struggles and delusions”². Even before its inauguration the institute had already become an ideal: forming a place-based community, a citadel of culture and patriotism³. Mihály Vörösmarty, the poet laureate of the day, who was requested to write a dramatic prologue for the opening gala performance agreed with the directory that – according to Schiller – cultural state should be

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² Cited from Vörösmarty's letter to the procurer of the dramatic prologue for the opening gala performance. Cited by Egyed Emese: *Az Árpád ébredése című embléma. Szcenárium*, nr. 1. 15 September, 2013. [Árpád's Awakening – an Emblem] https://nemzetiszhaz.hu/magazin/2013/09/az-arpad-ebredese-cimu-emblema#_ftnref4. Accessed 21 October 2017.

³ Egyed, *ibid.*

created through common theatrical experiences given by national theatre. This thought contradicted the widely spread scientific thesis stating the upcoming annihilation of the nation and language in the 19th century – explains Emese Egyed in her study on Vörösmarty's drama⁴. Cultural community can only be created through common theatrical treats, which train and create their own interpreters. The years of travelling theatre companies and the theatre's toils to become permanent had gradually prepared the embodiment of this conception in Hungary since the 18th century. The "old fighters" (according to the actress Déryné) of the travelling theatre companies hardly had any qualification and most times they didn't have the least conditions for playing: nonetheless they were the catalysts of the above-mentioned process. This study would not be enough to enumerate all the outstanding personalities of the 19th century Hungarian theatre history. We only mention them, because the objective of this research is the carrier of two of them: the theatre director Ferenc Komlóssy and his actress wife, Erzsébet Czégényi. Their theatrical fate is somehow a print of the nascent theatre, its failures and achievements. Being Thalia's priests, their careers suggest a paragon that they would identify themselves with. Their failure in the Pest Hungarian Theatre indicates the anachronism of these ideals but also a necessity of them. The way they reloaded their career is also a symbolic deed. The precise, thorough work of Ferenc Komlóssy was utilized later as he became a librarian and a kind of finance director of the National Theatre, his wife had also a fate unattainable for most actresses of her generation: she lived in financial security granted by her husband and could enjoy the fame of her actress-daughters (a result of good nurturing though).

- In the 19th century there existed a paragon of a Hungarian National Theatre.
- This paragon and the practice of travelling theatre companies led to building the National Theatre in Budapest.
- This invoked a series of moral and value conflicts (regarding virtues, actors, criticism, audience, drama, acting style, quality).

This study shares a few results of a wider research, now focusing mainly upon Komlóssyné⁵, but her career is inseparable from her husband's management. My reference sources were writings on theatre history and women history, memoirs, letters, newspapers from the 19th century, and also the research material (manuscripts, playbills, theatrical almanacs, etc.) kept in the National Széchényi Library (OSZK) and the Hungarian Theatre Museum and Institute (OSZMI-PIM) Hungary.

2. Context

"When there weren't any scientific societies⁶, nor Athenaeum⁷, nor Pest Theatre, I'd already sacrificed my youth to struggling with prejudices and indifference on the waste of the Hungarian theatre. I tried to kill the weeds and thorns, so as to plant little and fragile flowers. My success is proven by the existence of stone theatres in the cities of Szabadka, Füred, Kecskemét, where travelling companies could find home and relief, and get the power to lead the poor and illiterate Hungarian people to the majestic court of Thalia making them eager to visit Her palace when coming to Pest in order to sell wheat, bacon, poultry – thus becoming susceptible for arts"⁸ – begins the public letter of Komlóssyné in 1839. The actress who had been fined by Mihály

⁴ Ibid.

⁵ Komlóssyné is her married name: it stays for Mrs Komlóssy.

⁶ She refers to the Hungarian Academy of Sciences.

⁷ Mihály Vörösmarty's famous liberal thinking and straightforward-minded newspaper that strongly criticised Mrs Komlóssy.

⁸ See *Athenaeum*, 6 January 1839, pp. 28-32.

Vörösmarty attempted to defend herself in public. The first few lines of the opening letter of the so-called Caligula-polemic summarize all the merits that Komlóssyné and her husband, Ferenc Komlóssy – actively contributing to the letter – attributed to themselves. The pathetic-ironic debate assumes that the existence of these cultural institutions derived from rural travelling theatre companies and their cultural-social extension. The letter specializes all those achievements that had led to the later establishment of the Pest Hungarian Theatre: the cultivation of Hungarian language on stage, cultural management, formation of tastes and patriotic propaganda. Exaggerated a little bit, but this statement carries the truth.

2.1 *A brief historical treatise*

Though Hungarian government officials and the nobility had already taken in 1808 a decision about financial support for building the Hungarian National Theatre in Pest, the case was delayed – although the construction of an oversized German theatre in Pest could have begun (as the city had a rather significant German population too). From the beginning of the 1830's the plan of a Hungarian Theatre was again raised. His supporters agreed on the liberal perception of theatre, on the creation of an independent national theatre, on financial management assured by shareholders and on the parameters of the building. Finally, the theatre was finished in 1837 as a result of amazing nationwide collaboration (handwork and financial donations). This can also be attributed to the efforts of travelling theatre companies. The Pest Hungarian Theatre intended to be a model for other provincial theatres and aimed the improvement of Hungarian dramatic art so as to achieve a European level.

During the Reform Age, in the first half of the 19th century, there existed two different systems of Hungarian theatre: attempts of permanent theatre supported by counties and travelling companies. A permanent theatre meant more theatrical seasons for several months in a settlement: the given financial and community care resulting in financial security, permanent professional improvement, organic theatrical infrastructure, professionalization process⁹.

There were high-profile initiatives: in 1828 six counties from the western part of Hungary established the so-called Transdanubian Theatre Company that would play in each county, supported by the actual one. This theatrical region functioned until 1834, the theatre company supported by them was known as being the best in Hungary¹⁰.

3. Biography

3.1 *Ferenc Dániel Komlóssy*

Ferenc Dániel Komlóssy (1797-1860) actor, theatre entrepreneur, playwright and stage director. He first played on stage in 1813 when he was only 14 years old. He quitted his studies in law in order to work in different rural theatres: he was the founding member of the theatre company from Székesfehérvár in 1818, and its co-director between 1824 and 1826, the director of the Transdanubian Theatre Company between 1828 and 1834, the tenant and director of the theatre in Kassa between 1834 and 1837, between 1841-1845 he directed different companies staging operas too, from 1845 he had various administrative jobs at the National Theatre in Pest.

⁹ An important book on theatre resources: Egyed Emese ed. *Theátrumi könyvecske. Színházi zsebkönyvek és szerepük a régió színházi kultúrájában*. Scientia kiadó. Sapientia könyvek 4. Kolozsvár, 2002. [Theatre Pocketbook: Theatre Almanacs and their Role in the Theatre Culture of Transylvania]

¹⁰ See Rajnai Edit: Színikerületek. In: P. Müller Péter – Tompa Andrea: *Színház és emlékezet. Színháztudományi szemle 34*. OSZMI, Budapest, 2002, pp. 68-70. [Theatre Regions]

He was acknowledged for his comic and scheming roles¹¹. Aladár Schöpflin, a theatre researcher considers him one of the most significant personalities of the 19th century Hungarian theatre history, “a real model of rural theatre directors”¹². Déryné¹³, who was close friends with him, describes him as a cold-blooded, phlegmatic, honest man, a loving husband and father, always focusing upon his duties, and never interfering with any kind of controversy¹⁴. He wrote several plays, and translated 197. After his death the *Vasárnapi Ujság* newspaper dedicated a pathetic necrology to the “master of the Hungarian theatre”, who belongs to the Pantheon of the great and prolific theatre founders¹⁵. He published his memoirs¹⁶ in 1860 in the *Magyar Színházi Lap* newspaper.

3.2 Komlóssyné, Erzsébet Czégényi

Komlóssyné, Erzsébet Czégényi (1805-1855) committed herself to theatre at a very early age (14). She didn't have a theatrical background. Her father died when she was still a child, their financial situation got worse: a theatre company could provide work and learning opportunities¹⁷. Probably she was also motivated by the desire for love and self-expression. Apparently, she wasn't extremely talented, but she was a dedicated and prolific actress – proven by the existent sources. Her career began when the star divas of the Reform Age theatre – Déryné and Kántorné¹⁸ – had already shone. She built up her career thoroughly always following the greatest ones. She was not a scandalous and capricious prima donna. All encyclopaedias suggest that the most important fact of her life was her public polemic with Mihály Vörösmarty, laureate poet and theatre critic, in 1839.

¹¹ See Székely György ed. *Magyar Színházművészeti Lexikon*. Budapest, 1994, p. 401.

¹² Schöpflin Aladár: *Magyar Színművészeti Lexikon*. Vol. III, 1931, p. 4.

¹³ Déryné, Róza Széppataki (1793–1872) actress, who became a symbol of the Reform Age Hungarian theatre. She was a versatile and successful prima donna who played ingénue roles in dramatic performances and sang soprano on operas. Her repertoire contained of hundreds of roles. She contributed to the promotion Hungarian acting. She was a significant translator. Her memoirs are a prominent feature of the Hungarian Biedermeier prose. She was a talented, conscientious, devoted actress. Her luxurious and tasteful dressing had been the admiration of contemporaries. Her aging coincided with the romantic style revolution in theatre. She died almost forgotten. Schöpflin, *ibid.*, I, 341-342.

¹⁴ Déryné *naplója*, III. s.a.r. Bayer József, Budapest, Singer és Wolfner, pp. 156-159. [Memoirs]

¹⁵ *Vasárnapi Ujság*. 22 January 1888.

¹⁶ Komlóssy Ferenc Dániel: Adatok a magyar színészet történetéhez. *Magyar Színházi Lap*, 1860, nr. 4–7. [Data on the History of the Hungarian Theatre]

¹⁷ In her study upon the 18th century fashion of child actors Nóra Tar highlights the pragmatic objectives of child actor employment: religious and general education, manners, morals, etc. See Tar Gabriella–Nóra: *Gyermek a 18. és 19. századi Magyarország és Erdély színpadjain*. Az Erdélyi Múzeum-Egyesület Kiadása, Kolozsvár, 2004, 74-77. [Children on the Stages of Hungary and Transylvania in the 19th Century]

¹⁸ Kántorné, Anna Engelhardt, (1794-1854) also known by her married name. She was a pioneer of Hungarian theatre: she was the first significant dramatic heroine and a great tragedienne, a thorough and well-prepared actor. She wandered throughout Hungary with the travelling companies and was a founder member of many. She had never become member of the Pest Hungarian Theatre although she was one of its most committed supporters. Her aging coincided with the romantic style revolution in theatre and soon she retired from acting. She became a ticket agent, a caretaker and a cook. Her death was not mentioned by the papers. Schöpflin, *ibid.*, II, 363. – <http://www.szineszkonyvtar.hu/contents/k-o/kantorne.htm>. Accessed 11 March 2018.

She got married in 1820, since then we find her by her married name. She soon had her two daughters, Paulina (1820) and Ida (1822). From 1823 her theatrical career developed parallel with her husband's¹⁹.

3.3 Some facts about their theatrical career

Between 1819 and 1838 Ferenc Komlóssy visited with his travelling companies many of the cities of the historical Hungary: Székesfehérvár, Veszprém, Füred, Zombor, Szabadka (Subotica), Pozsony (Bratislava), Győr, Pécs, Temesvár (Timișoara), Arad, Baja, Pest, Pápa, Zalaegerszeg, Sümeg, Szombathely, Esztergom, Gyöngyös, Nagykanizsa, Sopron, Baja, Halas, Kiscell, Kecskemét, Kaposvár, Keszthely, Komárom, Kassa (Kosice), Eger, Miskolc. This means several companies. These years are only partly about the vicissitudes of travelling because they could also experience the financial security given by the supportive system of the counties. In 1838 Ferenc Komlóssy became a member of the Pest Hungarian Theatre together with his wife and daughters.

According to Déryné's memoirs the Komlóssy family had a virtuous and restrained way of life. They treated her as a child of their own. "We were the best friends", she recalls²⁰. They also had the habit of patronizing young actresses who used to live in their own apartment.

At the beginning of the 19th century public opinion tended to treat actors as exotic, free-spirited creatures: they were funny, entertaining, a good company, but who had no morals. Woman actors were judged much more strictly²¹. Ferenc Kerényi, theatre researcher points out that being an actor often became a source of exclusion from civic career even for men²². The existence of a family was interpreted as a sign of honesty and puritanism in this context²³. The Komlóssy couple were aware of this fact: we can find no rumour about them in the rich memorial literature of the time. On the contrary: when Ferenc Komlóssy was offered a contract in Kassa, the boards of trustees took his wife and two little daughters as the proof and guarantee of pure morals.

The two daughters were granted the best possible education: they learned languages, dancing, singing and playing the piano, and got singing and dancing roles from a very early age. Ida later became one of the lead actresses of the National Theatre. Paulina was an appreciated singer, who later gave up her career.

The Komlóssy couple belong to the young actor generation that provides the greatest personalities of the following three decades of Hungarian theatre history²⁴.

¹⁹ Székely, *ibid.*, p. 401.

²⁰ Déryné, *ibid.*, III, pp. 156-159.

²¹ The actor István Balog in his memoirs mentions an older trader who wanted to save a young actress from her 'immoral lifestyle' by marrying her: "... tell me, would anyone choose such a despised career path while held onto her moral appreciation? If you want physical and mental tranquillity, avoid it. Rejoice if you could escape from immorality!" Balog István: *Egy agg színész életéből*. s.a.r. dr. Barna János, Makói Friss Újság nyomda- és lapkiadó vállalat, 1927, p. 89. [Episodes of an Old Actor's Life]

²² See Kerényi Ferenc: *Magyar színháztörténet 1790-1873*, ed. Kerényi Ferenc, 1990, Budapest, Akadémiai Kiadó, Vol. I, 130.

²³ Listen to actor István Balog again: "...marriage is not a sustainable way of life for actors. I assume, everyone knows, that we are much more vulnerable to temptations." Balog, *ibid.*, 71.

²⁴ The beginning of their career: 1807 – István Balog, 1809 – István Déry, 1812 – Pál Szilágyi, 1813 – Alajos Kőszeghy and Ferenc Komlóssy, 1815 – Miklós Udvarhelyi, Dávid Kilényi, Sándor Újfalussy, Zsigmond Szentpétery; Kántorné, Anna Engelhardt – 1809, Déryné, Róza Schenbach – 1810. Kerényi, *ibid.*, p. 133.

4. Years of travelling – Patterns and ideals

Ferenc and Erzsébet Komlóssy's career reveals how they influenced public notions of theatre, and how articulated expectations of the audience had also shaped them. The lexical set of the written sources gives the components of this ideal.

4.1 „I welcome thee, glorious lady!”

Komlóssyné's career track was a discreet yet unbroken success story until 1838. Her routine and sensitivity to critique made it so. She shifted between leading roles and secondary roles as needed thus experienced vertically the crucial points of an actor's career.

Her husband confided her: she was the on-duty prima donna as he could always count on her given the ever-changing composition of the troupes and a persisting shortage of actresses at the time. Her masters of art were the two excellent leading actresses and stars of the theatre at the time: Kántorné and Déryné. Both were characterized by high-level self-cultivation: Komlóssyné learned playing tragic roles from Kántorné, while the ingénue roles and dressing style were shaped by Déryné's influence. They often played on stage together, this offered her a good opportunity to refine her style. She played ingénues, dramatic heroines (later, after 1840 mainly elderly women). She had a physical beauty and a gentle voice (to be legible, a character on the stage had to look right according to sentimental drama²⁵). We meet her name regularly in the theatre-concerned articles from 1833, as theatre critique improved in Hungary and audience developed a growing interest for theatre and press as an everyday spiritual need²⁶.

The critical reports mirror her as an enthusiastic, “fire-spirited”, lively actress, who is “within her circles”, whose performance is in harmony with the spirit of the play and the staging actors²⁷. Being a lead actress in her husband's companies she supported his career morally, spiritually and socially. The highly conscious manager Ferenc Komlóssy used this as an advertising opportunity.

Her greatest weakness is her speaking technique: she sputtered. According to her critics, it would give a lot to “the pleasure of her pronunciation” if she controlled her quick speech, and her voice was stronger. They advised her to improve her stage talk²⁸. She probably was aware of her deficiency – and struggling with it – because it happens that a critic recommends her as a referral to novice actresses due to her purposeful stage talk, and emotionally authentic speaking technique²⁹.

She had her greatest success playing sentimental characters. Her poses and gestures were praised by theatre-going spectators and commentators. Sentimental drama focused on visually and emotionally expressive scenes. She managed convincing transitions from one attitude toward another, incarnating effective counterpoint of rather different feelings. Let's cite some of the commentators: “she convincingly played the loving wife of prince Béla agonizing between pain and sorrow”³⁰; “she showed both feminine softness and vain pride, so the play became

²⁵ Bruce McConachie, Tobin Nellhaus, Carol Fisher Sorgenfrei, Tamara Underiner: *Theatre Histories: An Introduction*. New York, 2016, p. 89.

²⁶ Solt Andor: *Első színikritikusaink*. ItK. 1971, p. 128. [Our First Theatre Critics]

²⁷ *Hazai és Külföldi Tudósítások*. 1 September 1824, pp. 137–138.

²⁸ There were no formal acting schools at this time in Hungary. *Honművész*, 15 June 1834, p. 382. – 8 March 1835, pp. 158–159.

²⁹ *Honművész*, 25 September, 1834, p. 614.

³⁰ Crown and Scaffold. Pozsony, 15 April 1833.

enjoyable”³¹; “she embodied the role of Ilka with both gentle feminine desperation and Hungarian generosity”³²; “...the faithful wife who sacrifices all and mirrors joy, pain and sympathy at the same time keeping us in the theatre”³³; “Erzsébet Mosonyi’s personality was raised to the most interesting stage of art. We saw a really loving and lively suffering woman... At the end of the performance, public applause and satisfaction filled the theatre”³⁴; and so on. Most theatre critics agreed that she had a natural talent in incarnating tragic heroines³⁵. She played on stage with the most talented and sympathetic male actors of the time, and they had an auspicious influence upon her.

We notice that a deep sense of her roles and a complete comprehension of the performed works was often lacking. This is due to the short learning time, tiring everyday performances, and to the fact that actors were generally unfamiliar with the whole drama. Ferenc Komlóssy tended to choose representative and popular plays characterized by theatricality, and permanent rehearsals also had a positive impact on the quality of the performance. This is why we should treat theatrical critique circumspectly – states Andor Solt, warning us that absolutization of theatricality and patriotism had been validated at the expense of art repeatedly³⁶.

At the top of her career (1836-1838) her “happy whim”, serious performance, devoted presence, gestures and mimic were praised: “She played with all her flaring verve and suitable complexion. Only envy and inadequacy could negate this fact”³⁷. Her excellent memory, refined and classy dresses are often mentioned. Her “tongue is fast as fire” but tried to adopt her playing style to suit the expectations. Her acting techniques and grand rhetoric prove that she belongs to the so-called sentimental “old school” (just like Déryné and Kántorné). “Komlóssyné works with all her diligence for our institute” – stated Gábor Kramer (an anonymous commentator) in his muster of the theatre company of Kassa in 1837³⁸.

According to the sentimental theatre’s ethic she embodied a paragon of virtue, beauty and national culture for her audience. This is perfectly eternalized by panegyric poems (although platitudinous) written to her. One of them was offered in 1833 by Gergely Czuczor, a priest–professor³⁹. The poem describes the role of the actress by mixing aesthetic ideals of the 18th century sentimental theatre (natural, authentic and ethical) with a new, romantic view of women’s ethereal transcendence⁴⁰. The poem denotes the spectators’ expectations to be impressed by what they see on stage, to experience strong passions, to be taught and consequently lead to a “Hungarian Canaan”, where national culture is raised and pathetic deeds of national magnitude are shown. The offertory is much more important than the verses: it refines the place of an actress in the context of public thinking and suggests women’s moral superiority⁴¹. Such panegyric verses

³¹ *Honművész*, 1 September 1833, p. 357.

³² *Honművész*, 26 September 1833, 410-411.

³³ *Honművész*, 28 June 1834, pp. 551-552.

³⁴ *Honművész*, 8 March 1835, pp. 158-159.

³⁵ *Honművész*, 8 March 1835, p. 158.

³⁶ Solt *ibid.* pp. 135–136.

³⁷ *Honművész*, 5 March 1837, pp. 149-150.

³⁸ *Honművész*, 19 March 1837, pp. 182-184.

³⁹ *Komlóssynéhez*, 22 August *Honművész* 1833, pp. 332-333. [To Mrs Komlóssy]

⁴⁰ Vaderna Gábor: *Mit hagyományozott a 18. századi költészet a 19. századra?* It., 2013-4, p. 468.

⁴¹ Papp Júlia: „Ti vagytok a’ polgári Erény ’s Nemzetiség védangyali...” – Női olvasás a felvilágosodás és a kora reformkor időszakában. In: Papp Júlia ed. *A zsolttártól a rózsaszín regényig. Fejezetek a magyar női művelődés történetéből*. Petőfi Irodalmi Múzeum, Budapest, 2014, p. 146. [“You are the Guiding Angels of Nationhood and Morals” – Women’s Reading Habits in the Enlightenment and the Reform Age]

were written to many influencing actors of the age – they give a better insight to public taste, than masterpieces. The actor Károly Szuper also took her for a muse of his career.

4.2 „*The Lord's temple is here*”

Ferenc Komlóssy dedicated himself to theatre. His concepts about it are summed up in his memoirs and memorandums: he nurtured an ideal of moral and patriotic theatre that is carried on by human sacrifice, subservient actions and that shows itself in products (venues, performance), and it is a community achievement. Its objectives are: creating and serving communities, entertainment and spreading national culture. As a director of travelling theatre companies not only could he experience destitution, he also had the opportunity of realising theatrical events having the technical equipment and human resources needed.

He was effective and appreciated – proven by several sources. In 1837 Pál Emődi, prompter describes the theatrical seasons spent in Kassa as a fulfilment of the golden age: “the beautiful travelling art has found its home in the free noble royal city of Kassa... prestige of nobility shines supportively upon the Stage... souls enlightened to perceive aesthetical senses – hearts eager to sacrifice themselves for the motherland ... The Lord's temple is here!”⁴² László Klestinszky (notary of the board of directors of the theatre in Kassa, playwright and actor) called Komlóssy an “outstandingly honest theatrical expert”⁴³.

He had made his actors practice until the performance was perfectly successful⁴⁴. He kept his repertory constantly up to date by acquiring the most popular plays/operas and gave them big publicity. His theatre companies performed almost every day. He was an experienced head-hunter: invited popular guest performers, offered job to the best lead actors of the time, and nurtured talented emerging actors as well. He built up successful social connection networks.

Until the middle of the 19th century the theatre director's duties were not exactly specified. Ferenc Komlóssy's practice combines the tasks of director, stage manager and actor: he would often blend with the “crowd” on stage to organize and supervise the performance, and if necessary, changed his costumes several times⁴⁵. He believed that theatre should be involved in community affairs through charity actions and by sharing local events (even political ones). Audience was involved in theatrical events too: he staged plays written by local authors and included local amateur dance and music groups in their performances. His theatre politics was marked by originality, novelty and prestige.

By 1838 the couple became well-known in Hungary. At this moment Ferenc Komlóssy and his family joined the Pest Hungarian Theatre.

⁴² Játékszíni zsebkönyv, melyet a' nagyméltóságú méltóságos, fő-tisztelendő, nagyságos, tekintetes, nemes, és minden rangon lévő nagy lelkű honfiaknak mély tisztelettel hálája örök jeléül nyújt 1837-ik évre, örök tisztelőjük, Emődi (emődy) Pál, a' kassai nemzeti dal- és színésztársaság sugója – (OSZK) Kassa, 1837, pp. 7–8. [Theatre almanac: for the honourable, venerable, considerable, noble and of all status generous patriots recommended for the year 1837 by Emődi Pál the prompter of the Opera and Theatre Company of Kassa]

⁴³ Klestinszky László: *A kassai magyar színészet 1781-1877*. Kassa, 1876, p. 9. [Hungarian Theatre at Kassa 1781-1877]

⁴⁴ Tóth László: *...nagy haszna a Teátrumnak. Régi és új színháztörténeti dolgozatok Komárom és Pozsony múltjához*. Gondolat, Budapest, 2016, p. 64. [Old and New Treatises on the History of Theatre for the Past of Komárom and Pozsony]

⁴⁵ Déryné, *ibid.*, Vol. III, pp. 156-159.

5. Possibilities and fiascos

The inauguration of the Pest Hungarian Theatre had led to a polarization of theatre production: they employed the best ones, this caused the lowering standards of provincial theatre companies (*provincial* or *rural* denoting now low quality). Kerényi presumes that Ferenc Komlóssy “refused” to the Pest Hungarian Theatre, just like many of his generation⁴⁶. His experience, “curriculum vitae” could be valued in the Hungarian Theatre while the theatrical management, some literate groups and noble supporters divided by a conflict of interests tried to evolve all those ethical-practical frames needed for getting this multifunctional institution work.

Ferenc Komlóssy’s contract nominates him for chief stage director and specifies complex management tasks and responsibilities regarding theatrical praxis, but he was not allowed to participate in corporate decision-making. The second paragraph of his contract specifies his whole family’s engagement⁴⁷.

5.1 “I’m just a duck quacking”

5.1.1 From October to December 1838

Komlóssyné had a rather short career in the Pest Hungarian Theatre. She’d found herself in a truly delicate situation. By engaging prima donna Madame Schodel opera triggered violent polemics (“opera war”) in the Hungarian Theatre since opera got higher popularity than any other dramatic genre. Nevertheless, the role of ingénues and dramatic heroines were already “occupied” by popular and younger actresses.

Her debut performances had been chosen by his husband: well-known, earlier successful performances, the best roles from her repertory characterized by theatricality. Success was aimed. Theatrical critique reacted dismissively. Mihály Vörösmarty wrote in his newspaper, the *Athenaeum*, that both her appearance and her performance were incompatible with such a prestigious institution. Her speaking and acting techniques, her rhetoric and gestures were as well harshly criticised: “that deaf, hardly rolling voice, that unnaturally singing manner of the old school, those rigid gestures are not welcome to the Pest Hungarian Theatre”⁴⁸; “she tries to imitate Kántorné’s performance but she had acquired all the faults”⁴⁹. On 10 December 1838 she performed one of the lead roles in Dumas’s bloody drama entitled *Caligula*. Mihály Vörösmarty chided her again in a rather brusque manner and made her a source of shame and amusement calling her performance outrageous, and moreover: “she always performs lead roles. It is excruciating for herself and for spectators also. I admit that she is a skilful actress. But hear that duck voice while she quacks her role pathetically! She does not fit this Theatre”⁵⁰.

Mihály Vörösmarty had often denounced the actors’ bad speaking techniques, which he considered a “moral sin”, claiming that speaking had a much more important role than poses on stage. He was a loyal critic, led in principle by pure and sincere pedagogical intentions⁵¹, but

⁴⁶ They got mostly administrative jobs. Kerényi, *ibid.*, Vol. I, p. 231.

⁴⁷ *A színház színészeinek szerződéseiből. 1837/38, 1837/1839. Fond 4/113. OSZK, SSzT, Nemzeti Színház iratai, 28r. [Actors’ Contracts from the Years 1837-1839]*

⁴⁸ *Athenaeum*, 4 October, 1838, pp. 455-456.

⁴⁹ *Athenaeum*, 11 November, 1838, p. 639.

⁵⁰ *Athenaeum*, 16 December, 1838, pp. 799-800.

⁵¹ “He often criticised us – because he loved us, – but he did it for our sake, never ignominiously” Egressy Gábor: Emlékezés Vörösmartyra. In. Vörösmarty Mihály: *Dramaturgiai lapok*. Vol. 14. Akadémiai Kiadó, Budapest, 1969, p. 347. [Remembering Vörösmarty]

this case made him really “highly strung” after all⁵². Sylvia Gangel, theatre researcher states that “monotonous affectation” and grand rhetoric might have been Komlóssyné’s greatest fault⁵³. The actress’s style was a heritage of the so-called old “crying-singing school”, which became anachronistic on the stage of the Pest Hungarian Theatre⁵⁴.

5.1.2 *The Caligula polemic*

The offended actress finally replied her greatest critic. Vörösmarty published both her letter and his response in the *Athenaeum* newspaper.⁵⁵ This is called the “Caligula polemic”: a conflict of principles regarding the old and the new acting schools, rural and urban theatre, merits and prejudice. Vörösmarty’s letter is often praised by theatre researchers as “a masterpiece of literary art” created by “a humble artist” with “wise resignation”, and “manly seriousness”⁵⁶. He is depicted as an impeccable judge, honourable father, and veritable master⁵⁷. Komlóssyné is portrayed through a variety of stereotypes: an ironically mocking, childishly bragging, sentimentally moaning woman⁵⁸, who pitifully complains about her sacrifice for the national theatrical art⁵⁹. This approach thus sets their duel into a comical-patriarchal frame: its antagonists are the disciplined, perceptual Man and the whimsical, hysterical Woman. This thread however misleadingly hides the fact that Komlóssyné’s letter was a moral-symbolical synthesis of what travelling theatre companies and rural theatres had given to Hungarian theatre history. I agree with Dezső Tóth, who suggests a new point of view: Komlóssyné (just like so many of her generation) is characterized by a rigid mentality that barely exceeds national, moral, non-aesthetic interpretation of the things⁶⁰.

The letter was probably formulated together by the Komlóssy couple – Ferenc Komlóssy was also insulted by theatre critique as stage director and husband. The letter signed by Komlóssyné reveals an emancipated woman aware of her own merits. The text is a consciously and precisely designed suite that aims the spectators’ sympathy and understanding. It presents a series of pathetic-sentimental theatrical scene. First act: a metaphoric desert of Hungary (a culturally un-institutionalized one) cropped with the flowers of art by rural travelling theatre companies. Second act: a Biedermeier scene of a mourning family of actors rejected by heartless critics. Third act: a duck (the metaphor of the actress) consuming the snakes and frogs (theatre critics) trying to hurt it. With the help of these tableaux the letter puts in question Mihály Vörösmarty’s moral and aesthetical competence. Morality and patriotic deeds become synonyms in this regard. Self-sacrifice for national concern (theatre) is shown as a religious and romantic truth, which is beyond any theoretical objection.

⁵² Solt Andor: *Jegyzetek*. Vörösmarty, *ibid.*, p. 549. [Notes]

⁵³ Gangel Sylvia: *A színpadi beszédművészet és a Nemzeti Színház első évtizede*, manuscript, Budapest, 1948, pp. 32–33. [The Art of Speaking Techniques and the First Decades of the National Theatre]

⁵⁴ The old acting school, characterized by pathetic theatricality and grand rhetoric (hallmarked by Kántorné’s acting and speaking techniques). The new acting school aimed naturalism and simplicity.

⁵⁵ *Athenaeum*, 6 January 1839, pp. 28–32.

⁵⁶ Vörösmarty, *ibid.*, p. 552.

⁵⁷ Gyulai Pál: *Vörösmarty életrajza*. Szépirodalmi Könyvkiadó, Budapest, 1985, pp. 202–204. [The Biography of Vörösmarty]

⁵⁸ Vörösmarty, *ibid.*, p. 552.

⁵⁹ Salamon Ferenc: *Dramaturgiai dolgozatok*, Vol. I. Budapest, 1907, p. 159. [Treatise on Dramaturgy]

⁶⁰ Tóth Dezső: *Irodalmi kritikánk kezdeteinek néhány kérdése*. ItK. 1958, p. 204. [Some Problems of the Beginning of Our Theatre Critique]

The letter offers a series of roles women had been offered by society in the overwhelmingly androcentric⁶¹ Reform Age in Hungary: a mother, a patriot, elevated and noble soul, loyal, charitable, placid, lettered, dedicating herself to nurturing both her family and national culture⁶². In the first half of the 19th century actors could have learned acting techniques via everyday experience and from the elders. The fact marked in the letter about the daughters prepared for theatre career by education harmonizes with the professionalization of acting that had been gradually becoming a socially legitimate career. Education validated women's social representation⁶³, and her efforts pull out Komlóssyné from her "provinciality" attributed to her by critique (though we may notice the mingling of two different things here).

The Komlóssy couple represent a mentality that assumes: norms of art and social life cannot be treated as detached from each other. For example, acting is a patriotic deed thus can be only morally treated and criticised. Critique's aesthetical and theoretical objections seem illegitimate from this point of view. Such intermingling of ethic and aesthetic paradigm is common in the 19th century discourse⁶⁴.

Mihály Vörösmarty's response sketches a new, modern paragon of actors: talented, engaged in his/her self-education, self-reflective, versatile, cultured, qualified, taking care of his/her mental and physical health (this was maybe a hint at Komlóssyné's possible laryngitis that had deteriorated her voice), acknowledging his/her insufficiency (Ida Komlóssy was given as a good example for this – she had quickly become popular in Pest).

5.2 Ferenc Komlóssy as chief stage director

Ferenc Komlóssy had to supervise complex processes in the Pest Hungarian Theatre, managing multiple administrative tasks: staging, negotiating with suppliers, coordinating construction works, taking care of costumes, props, library, cash-book, lights, applying internal rules for actors, acquiring new dramas and translations, supervising new contracts, etc. The reports suggest us: it is probable that this triggered his conflict with the theatre management and led to his dismissal in 1840. Ferenc Komlóssy had a very accurate vision about how "theatre machinery" had to work: his praxis was based upon the worldly-wise concept of theatre as an entertaining industry setting focus on the audience's involvement. In his report from 1839 he suggests sure profit strategies via new, recent, entertaining dramas, operas and parodies (quality was not primary)⁶⁵. Theatre critique and spectators were divided over the entertaining, spectacular performances staged by him in Pest (manoeuvring a large number of actors on stage, mixing exotic and national features). He was rather practical than focusing on theory: a really useful strategy while directing travelling companies – though seemingly not at the Pest Hungarian Theatre.

⁶¹ László, *ibid.*, p. 161.

⁶² See Papp, *ibid.*, pp. 143-146.

⁶³ László Ferenc: A nők mint a reformkori társas élet főszereplői. In. Fábri Anna – Várkonyi Gábor (eds.): *Nők világa. Művelődés- és társadalomtörténeti tanulmányok*. Argumentum, 2007, p. 169. [The Leading Roles of Women in the Social Life of the Reform Age]

⁶⁴ Tóth Dezső, *ibid.*, p. 202.

⁶⁵ Komlóssy Ferenc ügyelői jelentése. 1839. május 9. A színház működésére vonatkozó vegyes tartalmú iratok. 5. OSZK SZT Nemzeti Színház iratai, Fond 4/25, 1r [The Report of Ferenc Komlóssy, 9 May 1839]

6. Epilogue

From January 1839 Komlóssyné played minor roles, her last performance on stage in Pest was on 16 April, 1839. On 18 April, 1839 her husband applied to the theatre management for her exemption from playing on stage⁶⁶. He did not give any explanation.

In 1840 Ferenc Komlóssy was laid off from his duties⁶⁷. The reports show that the theatre management later changed their mind saying, that his fault happened due to his good faith and was not a wilful default (though they did not specify the exact fault). The director and his family left Pest. Ferenc Komlóssy directed travelling theatre companies again until 1845. He had a new and talented prima donna: Ida, their daughter, his wife playing less and less on stage. From 1845 Ferenc Komlóssy was employed again in the National Theatre (former Pest Hungarian Theatre). He was an administrative manager (and a very successful one!). Komlóssyné retired from acting, she died 10 years later, in 1855 from cholera. Her husband worked until his sudden death in 1860.

7. Conclusions

If we would like to understand the reason of their ‘sudden incompatibility’, we have to apply an intentionally anachronistic point of view to the 19th century thinking. This suggests the inseparability of moral and aesthetic principles⁶⁸. Furthermore we have to accept, that the making of the theatre needed different methods in the case of rural theatres, travelling companies and the Pest Hungarian Theatre.

Ferenc Komlóssy was a practical-thinking theatre director, promoting the vision of social theatre, the functioning of which depended on a larger group of agents: actors, directors, prompter, personnel, supporters, audience (equally). This rather modern perception of theatre gives the notion of ‘quality’ a concessive meaning in this context (including profitability and entertaining also). A less talented or untrained, yet hard-working actor could be really successful, if his/her social kindness or a well-chosen theatrical play helped her. But theatricality could not mislead the literate critics of taste from Pest. The ideal of National Theatre (promoted by influential circles of liberal thinkers) as a basic requirement of the so-dreamed cultural national state needed indispensably high theoretical and aesthetical standards, that could create the optimal conditions for a cultural community sharing the same interpretative and national basis.⁶⁹

By the year 1838 Ferenc Komlóssy and his wife had acquired a really high reputation in the provincial theatres in Hungary. They could have experienced a more or less functional theatrical system of the supporting Hungarian cities (financial security, good social and economic networks, and a better equipment). Ferenc Komlóssy’s theatre companies gave a lot of talented actors to the Pest Hungarian Theatre. These facts could have easily led to the illusion that they could compete with the new requirements. The fact is they could not adapt their playing and staging style to suit the new, romantic type of production. Even if they knew that rural actors in

⁶⁶ Jegyzőkönyv az 1839. április 18-i ülésről. A részvényes társaság színészeti választmányának ülései. – Pest vármegye kisgyűlése. Jegyzőkönyvek és jegyzőkönyvi kivonat, 1838. OSZK SSzT, Nemzeti Színház iratai, Fond 4/10. [Meeting Report, 18 April 1839]

⁶⁷ Jegyzőkönyv 1840. március elejéről (dátum nélküli, március 3. előtt). = A részvényes társaság színészeti választmányának ülései. – Pest vármegye kisgyűlése. Jegyzőkönyvek és jegyzőkönyvi kivonat. 1840. Fond 4/18, 20v-21r [Meeting Report, March 1840]

⁶⁸ See Tóth, 1958.

⁶⁹ Egyed *ibid.* https://nemzetiszinhas.hu/magazin/2013/09/az-arpad-ebredese-cimu-emblema#_ftnref4. Accessed 21 October 2017.

Pest were perceived as second-class, mediocre, their practical experience (more than 20 years!) and the constraint of self-positioning imposed the possibility of success.

Komlóssyné was not a trained actor, and her playing style, speaking techniques showed the inheritance of the sentimental theatre. She had a work routine, was a skilful actor bolstered by a great manager, her husband. But spectators desired operas. Dramas in prose could compete with the fame of the opera only by means of high-quality genuine plays (written in their mother-tongue) and really high-talented and trained actors. Nor the couple's experience, neither their adaptability could save them from becoming anachronistic due to the romantic style revolution (sharing the same fate with so many from their generation).

Author Declaration

This treatise is my own original work, except where I have appropriately cited the original source. It has not been published before. It summarizes a part of a yet unpublished academic thesis of my own. It is not under consideration for publication elsewhere, its publication is approved by all authors and tacitly by the responsible authorities where the work was carried out. It will not be published elsewhere including electronically in the same form, in English or in any other language, without the written consent of the copyright-holder.

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e-Conference Discussion

Rationality: Beyond aesthetics and communication

Christiane Wagner (PhD)

UNICAMP, Institute of Arts, Campinas, São Paulo, BRAZIL

Presentation, analyses, comments ...

Tsvete Petrova Lazova (28 June). The topic poses important focus on the relation between technological progress and the role of the scientists and intellectuals in experiencing of aesthetics.

Vanessa Seves Deister de Sousa (28 June). The issues debated on your work are much relevant to the aesthetics' field. You wrote that "while technological development is an outstanding representative of forms, it has been observed that building a narrative through images is dependent on the artificer or artist's ability to develop and perform concerning the idea of transforming or improving". From this statement, do you believe that it is possible to affirm that this is one of the fundamental aspects to understand the complexity of poetic narratives created by many of the contemporary visual artists?

Christiane Wagner (29 June). Of course, I believe in the aesthetic values, not only in art's formal elements but also as content, human achievement, and subjects for contemporary visual art. The meaning would not only be at the moment of performance but also in the result of the visual narratives concerning the social environment. Art has transformed the way we understand it. It does not matter where, to be sure, the technical evolution and the importance of the scientific statute have contributed to elevating artistic production to a decisive stage.

Students with specific learning difficulties: What happens to pedagogical evaluation when "something is not quite right regarding inclusion in schools"?

Maria Drossinou-Korea (PhD)

University of the Peloponnese, Faculty of Philology, Kalamata, GREECE

Theodoros Periferakis (PhD student)

National and Kapodistrian University of Athens, Department of Linguistics, GREECE

Presentation, analyses, comments ...

Tsvete Petrova Lazova (28 June). Do the authors expect the case studies to reach the institutions and to achieve the needed changes?

Éva Kozma (29 June). I find this research quite useful, but there is a legitimate demand for right protection of students with no such special needs also (though we know that all students need special and personally evolved treatment) — they are in many cases also victims of "special" students in their

classes. Inclusion programs don't really work — as proven by real life. Do you have partial results about how the so-called “normal” students suffer from these situations?

“Made By: Feito por Brasileiros” and “From La Voie Humide”: An analysis about the body in transmutation on Tunga’s poetics

Vanessa Seves Deister de Sousa (MA)

UNICENTRO, Department of Arts (DEART), Guarapuava, Paraná, BRAZIL

Presentation, analyses, comments ...

Christiane Wagner (28 June). This proposal is very interesting in relation to the meaning of art nowadays and about all Tunga, the most recognized Brazilian artist, and his forms series’ titled “La Voie Humid” or “The Humid Way”. “These pieces build on the vocabularies of body-oriented Surrealist types — young Dali, Yves Tanguy, Hans Bellmer, and Balthus — abstracting them into suggestive three-dimensional shapes that seem both benign and perverse”, regarding an article of the New York (23 May 2014). I have to go into detail about his artwork. What’s most distinctive about Tunga’s artwork?

Vanessa Seves Deister de Sousa (28 June). Thank you for asking. I believe that what is most distinctive about Tunga’s artwork are the fictional narratives’ nets that he makes through his texts, installations, performances and paintings. His poetics talks about a particular narrative universe, permeated by “fantastic” and aesthetically provocative objects. This characteristic enables the construction of such complex and interesting narratives in the art field.

Christiane Wagner (29 June). Such a compound thought to achieve a meaningful oeuvre through the fictional narratives’ nets. Tunga’s art with a vital force that served his purpose. Thank you for the clarifications, I have no further questions.

Teacher effectiveness evaluation and not existing evaluation in Greek public schools

Anna Debrenlieva-Koutsouki (PhD)

South-West University “Neofit Rilski”, Faculty of Pedagogy, Blagoevgrad, BULGARIA

Presentation, analyses, comments ...

Tsvete Petrova Lazova (28 June). Why Greek public schools? Is there some comparison with the Bulgarian experience of public schools?

Anna Debrenlieva-Koutsouki (28 June). My publication, dated 25 May 2018, is dedicated to teacher performance assessment in Bulgaria and Greece - the state of the art and comparative analysis.

Éva Kozma (30 June). Interesting and very instructive summary. What do you mean by saying that the mentality of the Greek society and/or teachers is not ready yet to be subjected to a personal evaluation? This statement

suggests somehow a possible interpretation that leads to national characterology: the classic yet questioned dichotomies of national ideals.

Anna Debrenlieva Koutsouki (2 July). Thank you, Mrs Cosma! Above all I mean the lack of trust in the objectivity of the institutions, especially at a lower level, when there is excessive empowerment of individuals with specific personal interests, as well as a number of other specific features of the educational sphere's situation in the country. Some of them are analyzed in the paper, and others which are interesting according to me, I will examine in a study that will be held in the autumn of 2018.

The role, the function and the organisation of school libraries in Greece

Anna Debrenlieva-Koutsouki (PhD)

South-West University "Neofit Rilski", Faculty of Pedagogy, Blagoevgrad, BULGARIA

Presentation, analyses, comments ...

Éva Kozma (30 June). Library is somehow linked to human sciences in public opinion (your paper underlines the importance of libraries in Greece in connection with newly introduced lessons, as arts, music, drama). Are real sciences open to this kind of teaching? As traditional mathematics, biology, chemistry etc. teaching relies mainly on drills led by the teacher (though most students hardly ever discover any connection between real life and the exercises given).

Values as phenomena of culture

Viktor Kryukov (PhD)

Novosibirsk State Technical University, Department of Philosophy, RUSSIAN FEDERATION

Presentation, analyses, comments ...

Christiane Wagner (28 June). I'm interested to know more about this version of understanding values as elements of culture. In my proposal, I developed a thinking regarding theories of surplus value and the masses relating to science and technology in their socio-political implications, Marx's concept of general intellect, found in a passage in the Grundrisse (Marx, 1857-61) called the "Fragment on Machines", is relevant here. Žižek's take on this is significant, that "the ambiguity of the notion of multitude is only the latest example of a more general deadlock of revolutionary thought: from the Marxian 'reappropriation of surplus value', the very formula of overcoming capitalist logic remains indebted to what it wants to abolish" (Žižek, 2006). On the whole, of course, it is important to discuss values as products of practical and intellectual activity!

Tsvete Petrova Lazova (28 June). Important topic on the values as elements of culture. I hope to be clarified the thesis of the universally accepted values and the contemporary notions of their nature as socially and culturally constructed in different contexts.

Anna Debrenlieva Koutsouki (2 July). Your abstract is very interesting and well structured. I would like to ask the principle of social egocentrism whether it is more relevant today than when Adam Smith created his works.

Intercultural competence in the professional training and qualification of education specialists

Nikolay Sashkov Tsankov (PhD)

Yana Velichkova Rangelova (PhD student)

South-West University "Neofit Rilski", Faculty of Pedagogy, Blagoevgrad, BULGARIA

Presentation, analyses, comments ...

Tsvete Petrova Lazova (28 June). It might be a very useful study as Bulgaria needs new types of educational models and practices sharing contemporary practices of liberal arts principles in education.

Vanessa Seves Deister de Sousa (28 June). The text debates the importance of developing educational specialists' intercultural competence as a crucial professional prerequisite for any country that wants to consider a tolerant environment in education. This work is fundamented in the human formation and brings an essential thematic to be discussed in the educational research field.

Social life of Orpheus imagery: Constructing national identity

Tsvete Petrova Lazova (PhD)

New Bulgarian University, Department of Anthropology, Sofia, BULGARIA

Presentation, analyses, comments ...

Christiane Wagner (28 June). I'm looking forward to knowing more about the Social life of Orpheus imagery: Constructing national identity. The basis of my research is the analysis of the transformation of long-established and internationally recognized artworks through digital technology. The investigation will also highlight the symbolic values, but in the meaning of absolute values of the human being, such as the primary emotions regarding different forms of representation and reproduction of images, broadcast by media, concerning the political impact of global visual culture. The first concern is that visual culture consists of an "image" of reality in constant reconfiguration. Thus, the contemporary image is interdependent on globalized structures where power relationships result in domination and injustice. So I hope I will discuss this in more detail...

Tsvete Petrova Lazova (29 June). I thank Christiane Wagner for the interest. My studies are rather in the field of the reflexive anthropology and cultural studies. They examine the processes of formation of an "absolute" symbol through discursive practices and the processes of using/abusing it in different social contexts comparing them. It includes the representations by various media operating with digital technologies in order to be constructed different identities including the national ones.

Christiane Wagner (29 June). I'm very interested in this issue, Dear Tsvete! And I started to read your full text about "how the knowledge constructed by academics is transformed into popular knowledge through processes of embedding it in everyday life and integrating it into people's consciousness". In this way of thought, I wrote an article titled "Visual Narratives: Image and Consciousness of Social Reality" about the ability that humans have to create narratives that are a configuration of the collective consciousness.

Estonia of e-Estonia: Digitalization as the highest priority for its European presidency

Tatyana Vasileva Petkova (PhD)

South-West University "Neofit Rilski", Faculty of Philosophy, Blagoevgrad, BULGARIA

Presentation, analyses, comments ...

Tsvete Petrova Lazova (28 June). Estonia as a case study? The conference offers important topics focusing on contemporary problems. I recognized a general problem on education, constructing identities and media representations where the intellectuals and scientist are the builders of various "inventions". The Estonian case deserves attention, but it generates a question what do we digitalize. Thus we reach the old topic on forms and content (Titu Maiorescu).

Society, law and politics

Radomir Stojanović (PhD)

University of Priština, Faculty of Law, Kosovska Mitrovica, SERBIA

Presentation, analyses, comments ...

Extraversion, coping styles and problem solving perception in adolescents

Maria Laetitia Panaiteescu (PhD student)

Babeş-Bolyai University, Faculty of Psychology and Educational Sciences, Cluj Napoca, ROMANIA

Presentation, analyses, comments ...

From fame to shame? Study upon forming and reforming of the 19th century theatre in Hungary as reflected in the story of a family of actors

Éva Kozma (PhD student)

Babeş-Bolyai University, Faculty of Letters, Cluj Napoca, ROMANIA

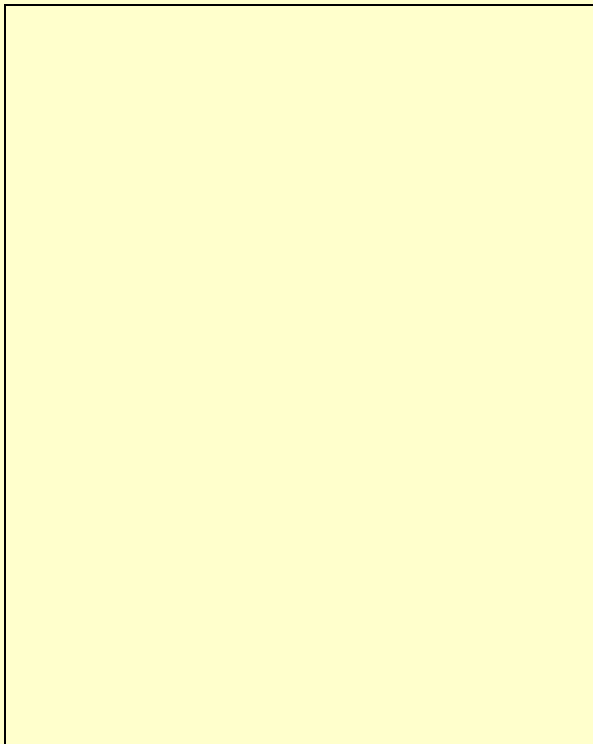
Presentation, analyses, comments ...



Upcoming Event

We are looking forward to the **2nd International e-Conference on Studies in Humanities and Social Sciences (2IeCSHSS)** that will be held on 21 December 2018, using the same online model. We hope that it will be an interesting and enjoying at least as the previous e-Conference.

<https://www.centerprode.com/conferences/2IeCSHSS.html>



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